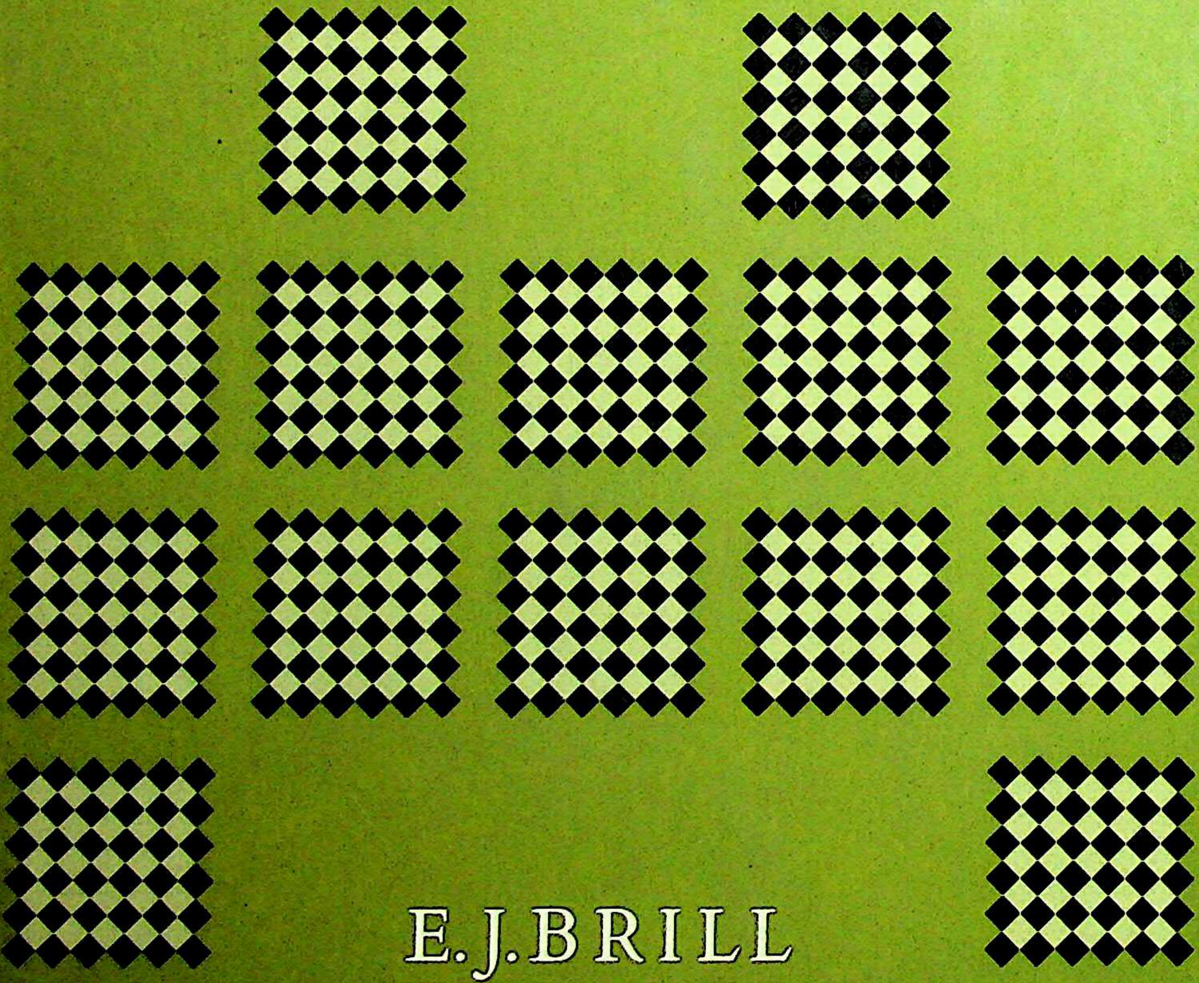
Saṅgītaśiromaṇi
A Medieval Handbook of Indian Music

Edited with
Introduction & Translation
by
Emmie te Nijenhuis



E. J. BRILL

The *Saṅgītaśiromaṇi*, 'Crest-jewel of Music', is a major Sanskrit work on Indian musicology, composed in 1428 AD by scholars from all parts of India who participated in a musicological congress organized by Sultan Malika Sāhi at Kaḍa (near Allahabad). Designed as a standard text-book on music the work summarizes and explains the opinions of older and contemporary authors. It deals with all the aspects of traditional Indian musicology, such as tone-system, scale, melody, rhythm, composition, variation and vocal technique. The complete English translation and the extensive introduction will familiarize the reader with the characteristic Indian concepts of music and the problems of their interpretation.

Emmie te Nijenhuis is a well-known European musicologist specialized in Indian music. Publications: *Dattilam: A Compendium of Ancient Indian Music* (Brill 1970), *Indian Music: History and Structure* (Brill 1974) and *The Rāgas of Somanātha* (Brill 1976).

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SAṄGĪTAŚIROMAṆI

A MEDIEVAL HANDBOOK OF INDIAN MUSIC

आम्नाय-संग्रह
भरतनिधि, करौंदा
वाराणसी-5

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SAṄGĪTAŚIROMAṆI

A MEDIEVAL HANDBOOK OF INDIAN MUSIC

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BY

EMMIE TE NIJENHUIS

आम्नाय-ग्रन्थालय,
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PREFACE

The Saṅgītaśiromaṇi, "Crest-jewel of Music", written in 1428 A.D., was, as its title suggests, designed as a standard-work on music. The fact that this large Sanskrit text could be composed under Muslim rule not only stands proof for the tolerance and liberality of the foreign invaders towards the Indian arts and letters, but also shows that in those days musicology was still an important aspect of traditional Indian learning and scholarship.

Sultan Malika Śāhi, a Muslim convert, who after the invasion by Ibrahim (probably King Ibrahim of the Sharqi dynasty who ruled from 1401 to 1440 in Jaunpur) governed the districts situated West of the present city of Allahabad instead of his father Bahādura Malika, invested a lot of money and effort in organizing a musicological congress. He invited scholars from all regions to his capital Kaḍa (50 km to the West of the present Allahabad) and ordered them to write a large textbook on music, to which purpose he had collected a considerable number of older musicological works in Sanskrit. Most of these treatises can be identified and some of them are still in existence. In this way the Saṅgītaśiromaṇi became one of the largest and most important late-medieval works on music. Soon it became a classic by itself, quoted by important contemporary musicologists such as King Kumbhā (1433-1468), the author of the Saṅgītarāja. Although the Saṅgītaśiromaṇi can be classified as a compilation of medieval Indian musicology, its merit is that it does not merely quote from various sources, but also explains theoretical problems which are elsewhere – for example in the well-known thirteenth century treatise Saṅgītaratnākara of Śārṅgadeva – described in a short and cryptic way. Therefore we may regard the Saṅgītaśiromaṇi as a valuable North Indian summary of medieval Indian musicology. Unfortunately, the chapters on musical instruments and dancing have not yet come down to us.

We have decided to publish the Sanskrit text and the English translation of the available fourteen chapters, because they are complete in themselves, dealing with all the aspects of the traditional Indian theory of music. Since this book is primarily intended for musicologists and students of Indian music, it is provided with a long introduction to make the reader acquainted with the technical terms as well as the problems of their interpretation. For the same reason the Sanskrit text is presented in transliteration.

This first edition of the Saṅgītaśiromaṇi is not a critical edition. The present writer has faithfully tried to prepare a correct version with as little changes as possible. The reader will not be annoyed with massive notes referring to all the minor errors of a scribe, such as omission of *visarga* (ḥ) and *anusvāra* (ṃ), *sandhi* errors, inversion of syllables and other inaccuracies which do not entail a change of the meaning. Hopefully, in future there will be an opportunity to publish a critical edition in Devanāgarī script. For the moment this provisional edition in transcription will suffice to go with the English translation.

The present edition of this Sanskrit text is mainly based on a large manuscript preserved in the Rajastan Oriental Research Institute at Jodhpur (ms. no. 16785, Paper, Devanāgarī script, 188 folios, missing folios: 1-13, 163b, 164 and 165a; scribe Vegarāya Kāyastha; date August 23rd 1487 A.D.), which almost covers the whole text of the available fourteen chapters. Some gaps (for ex. ch. 6, verse 1-19) and some corrupt readings in the first seven chapters could be restored and corrected with the help of a small manuscript from the collection of the Asiatic Society of Bengal at Calcutta (ms. no. 1713, Paper, Devanāgarī script, fol. 2-26). This manuscript may go back to the same source as the Jodhpur manuscript, to which it often runs parallel. A manuscript belonging to the Anup Sanskrit Library at Bikaner (ms. no. 28.186, Paper, Devanāgarī script, 38 folios, dated by the copyist Saṃvat 1730 = 1673 A.D.) proved to be useful to restore some missing lines in ch. 13, although one cannot deny that its reading is rather unclear and corrupt. The only manuscript which contains the initial twelve verses of the introductory chapter (synopsis), that are missing in all the other manuscripts, is the one that was formerly kept in the Sarasvatī Bhavan Library at Vārāṇasī (private microfilm collection Alain Daniélou, no. 134, 64 pages, original ms. on paper, Devanāgarī script). This is an important, independent manuscript which has some variant readings. Unfortunately it is not complete, as it stops at the beginning of the large Rāga chapter (ch. 11, v. 31).

I am greatly indebted to Alain Daniélou, whom I met twenty years ago at Berlin in the Institute for Comparative Music Studies. It was his idea that I should continue the work started by Mathura

Datt Pant from Almora (India), who under his supervision had made a provisional translation of the first ten chapters of the Saṅgītaśiromaṇi on the basis of the incomplete Calcutta and Vārāṇasī manuscripts. After I had waisted a long time in studying the difficult Prabandha chapter in the corrupt version of the Bikaner manuscript, I already thought I would never be able to publish a more or less complete and correct text, when I suddenly came across the large and very old Jodhpur manuscript, which offered an almost complete text of the first fourteen chapters in an excellent reading. At that moment (1978) I decided to start the work all over again and to prepare an edition and full English translation of the text mainly based on the Jodhpur manuscript.

Without the constant encouragement and advice of my respected teacher Jan Gonda – in good and bad times – I would never have been able to finish this project.

To my son Diederik Wiersma I am very grateful for his initiative to develop a computer program for the diacritical marks in the transliteration of the Sanskrit.

Naarden 1990, E. te Nijenhuis.

INTRODUCTION

chapter I: intonation (*śruti*)

The traditional Indian treatises on music generally start with a physiology of sound which is completely different from Western acoustics. The Indian theory of sound (*nāda*) cannot be explained by means of the Western theories of physics and psychology, as it is part of the Indian religion and philosophy. One can only understand it, if one is willing to take into account some of the fundamental ideas of Hindu philosophy, such as the correlation of physiological and psychological processes with cosmology as a result of an identification of the microcosmos with the macrocosmos. The ancient Indian acoustics is based on a religious concept of sound production, which is primarily vocal. The origin of the vocal sound in the human body is described in the same way as the creation of the cosmos.

Since the ancient days, in Indian thinking sound (*nāda*) is identified with the basic principle of the universe, the essence of the cosmos, *Brahman*. The well-known Vedic hymn to the goddess of Speech (*Vāc* = *Sarasvatī*) proves that already in Vedic times personified Speech represented a cosmic creative principle[1], pervading the whole universe like wind (*vāta* = *Vāyu*) and giving birth to the Father, i.e. the creator of the world (*pitṛ* = *Prajāpati*). This means that according to the Vedic view chanting or singing affected the whole universe, because by this act the universal creative power was activated and creation was renewed. One can understand that the slightest defect in intonation was considered to be desastrous, a great sin, as it could spoil or destroy the whole world[2].

In later times this identification of Speech (*Vāc*) and Creation, which may be regarded as the basis of the Sound-God (*Nāda-Brahman*) concept, was worked out in details. The later complex physiological-cosmological process of musical *yoga* may have developed from the vision expressed in the last but one stanza of the above-mentioned Ṛgveda hymn to *Vāc*: "I (*Vāc*) give birth to the Father in the head of this [world]. My origin is in the waters, at the bottom of the sea. From there I am spreading myself over all worlds and I touch heaven with the top of my head" (*ahám̐ suv̱e pitáram asy̱a mūrdhán máma yónir apsv̀ antáḥ samudré táto ví tiṣṭhe bhúvanā́nu viśvotā́mū́ṃ dyā́ṃ varṣmáṇópa spṛśāmi*)[3].

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[1] Ṛgveda 10, 125.

[2] NārŚ. 1, 1, 5f. See M. Eliade, Yoga, Princeton ^{2}1969; G. Oberhammer, Die Struktur yogischer Meditation, Vienna 1977; S. Lindquist, Die Methoden des Yoga, Lund 1932; Th. Brosse, Études instrumentales des techniques du Yoga, Paris 1963.

The musicological texts describe the production of vocal sound in the following manner[4]: When a person (*puruṣa* = *ātman*, the individual soul) wishes to express himself, just as Brahman, who spontaneously created the world by an emanation from his mind, he first stirs his mind (*manas*), which stimulates his will-power (lit. "fire", *vahni* = *agni*), which on its turn starts the vital breath (*prāṇa*), one of the ten modifications of the cosmic wind (*marut* = *vāyu*; compare the Western term "inspiration"). Before this basic vibration (*prāṇavāyu*) becomes audible sound (*nāda*), it has to be transferred via certain channels from levels below the threshold of audibility to higher, audible levels. This phasic transference is not so much a purely physical process, but a methodic religious excercise (*yoga*). The basic vibration or vital breath rises from the sacred junction (*brahmagranthi*), where two important lines (*nāḍi*) of the metaphysic nerve system, *iḍā* and *piṅgalā*, meet the main line *suṣumnā*, which is comparable to but not identical with the spinal chord. At the base of this main line, which also has a cosmological connotation, as it represents the *axis mundi*, lies the creative, cosmic power, the female power aspect (*śakti*) of Brahman, "coiled like a snake" (*kuṇḍalinī*).

In tantric *yoga* this "coiled" *kuṇḍaliṇī śakti* is straightened and passes through six centres (*cakra*) of concentration in the human body, until it reaches the "hole of Brahman" (*brahmarandhra*) at the top of the head, also called "thousand petalled lotus" (*sahasrāra*), where it is re-unified with Brahman. Although the six main centres (*cakra*) – sometimes three less important centres are also mentioned – are considered to be metaphysical centres of concentration, they may roughly be identified with the following nerve centres (*plexus*) of the human body[5]:

---

[3] For the translation see V. Raghavan, Mother-Worship: Vedic Concept, in: Dilip III, 5 (Sept./Oct. 1976), p. 11. According to Raghavan this hymn was held in great esteem in the later Śākta tradition and by followers of Tantrism.

[4] Compare SSR. 1, 3, 3-9; SŚ. 1, 1-5; MBṛh. 17-20.

[5] See SSR. 1, 2, 120f.; A. Avalon, The Serpent Power, Madras ⁴1950.

1. *mūlādhāra* near the bottom of the spine	sacro-coccygeal plexus
2. *svādhiṣṭhāna* at the base of the genital organ	sacral plexus
3. *maṇipūraka* in the region of the navel (also the seat of the sun)	lumbar plexus (solar plexus)
4. *anāhata* in the heart, the place for worship of Śiva of the *praṇava* form (i.e. the syllable *oṃ*)	cardiac plexus
5. *viśuddha* in the throat, the seat of the goddess of speech (Bhāratī = Sarasvatī)	pneumogastric plexus
6. *ājñā* between the eyebrows	cerebellum or pineal gland

According to Hindu musicology the vital breath or basic vibration (*prāṇa*) only manifests itself in the navel (*nābhi*) as a very subtle (*atisukṣma*) sound (*nāda*), which is still too soft to be noticed. But in the heart (*hṛt*) it is an audible, subtle (*sukṣma*) sound, containing all the notes of the lower register (*mandra sthāna*); in the throat (*kaṇṭha*) it is a full and strong (*puṣṭa*) sound, covering the notes of the middle register (*madhya sthāna*); in the head (*mūrdhan*), which is the seat of the higher register (*tāra sthāna*), it is a thin and weak (*a-puṣṭa*) sound. In the mouth (*āsya*), which does not correspond to a musical register or a yogic centre, it is called artificial (*kṛtrima*), probably because here the sound of music and speech finds its articulation.

Each of the three registers, corresponding to the lower, the middle and the higher octave, contains twenty-two divisions of sound, the finer intonations called *śruti*[6], which are supposedly produced via transverse *nāḍi* lines connected with the main line, called *suṣumnā*.

When the Saṅgītaśiromaṇi[7] says that due to an increase of speed the sound gradually becomes stronger, it obviously refers to the Saṅgītaratnākara[8], which in a more scientific way states that the sound of each succeeding (i.e. higher) octave is twice that of the previous one (in modern words: a proportional frequency ratio between the adjoining octaves of 1 : 2 : 4). This is a remarkable statement in a thirteenth century musical treatise, which seems to be based on a truly scientific observation.

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[6] See Table I.
[7] SŚ. 1, 13-14.
[8] SSR. 1, 3, 7.

If we want to study the details of the ancient Indian tone system, its scales and the relationship between the individual notes, we have to bear in mind that this whole musical system is based on the concept of Nāda-Brahman, sound as fundamental cosmic vibration, identified with the creative principle of the universe. As *anāhata nāda* it is the unmanifested sound; as *āhata nāda*, manifested and aesthetically enjoyable sound, it becomes music. Making music is considered to be a creative process comparable to *yoga*, the religious exercise repeating cosmic creation on a human level. However, the *Nāda-Brahman* concept is not an abstract philosophical principle, a kind of general metaphysical background of the Indian music, but it works out in the details of its musical system. The three octaves, the three registers of the human voice, are compared with three particular *cakra* of *yoga*. The division of the octave and the size of the intervals between the main notes (*svara*) are calculated by means of smallest audible units of sound (*śruti*)[9], in conformity with an ancient system of mathematics that was already used in the construction of the Vedic sacrificial places. The relationship between the individual notes was based on the same principles of harmony as the ancient Hindu temple. Hindu musical theory developed an intricate system of microcosmos-macrocosmos identifications in which every note was associated with a particular form of existence (god, demon, human being, animal), a phenomenon (time, colour, pitch, poetical metre), topography (world, country), psychology (sentiment) and physiology (parts of the human body)[10].

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[9] See Table I and Introduction to ch. II and III.

[10] See Table II.

TABLE I

śruti	śruti	śruti	jāti	śruti	Western note	śuddha svara	vikṛta svara
mandra saptaka (lower octave)	madhya saptaka (middle octave)	tāra saptaka (higher octave)	(class)			(pure note)	(altered note)
1. mandrā	tīvrā	nādāntā	dīptā	1	c^+		kaiśika ni
2. anumandrā	kumudvatī	niṣkalā	āyatā	2	c♯		kākalī ni
3. ghorā	mandā	gūḍā	mṛdvī	3	d^-		cyuta sa
4. ghoratarā	chandovatī	sakalā	madhyā	4	d	ṣaḍja (sa)	(acyuta)
5. mandanā	dayāvatī	madhurā	karuṇā	5			
6. saumyā	rañjanī	tallī	madhyā	6			
7. suṣumnā	ratikā	ekākṣarā	mṛdvī	7	e^-	ṛṣabha (ri)	(acyuta)
8. puṣkalā	raudrī	bhṛṅgajāti	dīptā	8			
9. śaṅkhinī	krodhā	rasagītikā	āyatā	9	f^-	gāndhāra (ga)	
10. phullā	vajrikā	rañjikā	dīptā	10	f^+		sādhāraṇa ga
11. anāmikā	prasāriṇī	pūrṇā	āyatā	11	f♯		antara ga
12. ghoṣāvatī	prīti	alaṃkārikā	mṛdvī	12	g^-		cyuta ma
13. līnanādā	mārjanī	vaṃśī	madhyā	13	g	madhyama (ma)	(acyuta)
14. dhvani	kṣitī	vaiṇikā	mṛdvī	14			
15. vartanī	raktā	tristhānā	madhyā	15			
16. gambhīrā	saṃdīpanī	susvarā	āyatā	16	a^-		triśruti pa
17. bāṇā	ālāpinī	aṅgā	karuṇā	17	a	pañcama (pa)	
18. dīrghatarā	madantī	bhāṣāṅgikā	karuṇā	18			
19. atinādinī	rohiṇī	vartikā	āyatā	19			
20. mandrajā	ramyā	vyāpnikā	madhyā	20	b^-	dhaivata (dha)	(acyuta)
21. suprasannā	ugrā	prasannā	diptā	21			
22. nirvādā	kṣobhiṇī	subhāgā	madhyā	22	c^-	niṣāda (ni)	

TABLE II
system of tonal associations

	ṣaḍja	*ṛṣabha*	*gāndhāra*	*madhyama*	*pañcama*	*dhaivata*	*niṣāda*
sage-poet[11]	Agni	Brahmā	Soma	Viṣṇu	Nārada	Tumburu	Tumburu
deity[12]	Brahmā	Agni	Bhāratī	Śiva	Indra	Gaṇeśa	Bhānudeva
deity[13]	Agni	Brahmā	Sarasvatī	Śiva	Viṣṇu	Gaṇeśa	Sūrya, Dhruva
being[14]	ancester, bird	semi-divine being	cattle	human being	deity	demon	*śudra* class
social class[15]	*brahmaṇa*	*kṣatriya*	*vaiśya*, *śudra*	*brahmaṇa*	*brahmaṇa*	*kṣatriya*	*vaiśya*, *śudra*
animal[16]	peacock	cow	goat	heron	cuckoo	horse	elephant
animal[17]	peacock	*cātaka* bird	goat	heron	cuckoo	frog	elephant
finger[18]	ring-finger	middle finger	index	thumb	top of thumb	little finger	top of little finger
sentiment[19]	heroism, fury, wonder	heroism, fury, wonder	compassion	humor, love	humor, love	disgust, fear	compassion
sentiment[20]	heroism, wonder	fury	peace of mind	humor	love	disgust	compassion
colour[21]	red	orange	golden	white	dark blue	yellow	multi-coloured
continent[22]	Jambū	Śāka	Kuśa	Krauñca	Śālmalī	Śveta	Puṣkara
poetical metre[23]	*anuṣṭhubh*	*gāyatrī*	*triṣṭubh*	*bṛhatī*	*paṅkti*	*uṣṇih*	*jagatī*
community[24]	gods	seers	gods	gods	ancestors	seers	demons
world[25]	*bhū*	*bhuvar*	*svar*	*mahas*	*janas*	*satya*	*tapas*
country[26]	North-India	Mahārāṣṭra, Cola	Gauḍa, Nepāla	Kānyakubja, Kāśmīra	Kānyakubja, Kāśmīra	Mahārāṣṭra, Cola	Gauḍa, Nepāla
birthday[27]	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Veda[28]	Ṛgveda	Ṛgveda	Yajurveda	Yajurveda	Sāmaveda	Sāmaveda	Atharvaveda
Vedic school[29]	Mādhvī	Madhyandinī	Madhyandinī	Madhyandinī	Kauthuma	Kauthuma	Kāṇva
number of years[30]	12	16	25	30	35	40	60
unit of time[31]	1	2	3	4	5	6	7
application[32]	divine act	contemplation	adoration	recitation	festival	royal act	amusement
pitch[33]	medium	low	high	medium	medium	low	high
part of the body[34]	throat	head	nose	heart	palate	vocal cords	vocal cords

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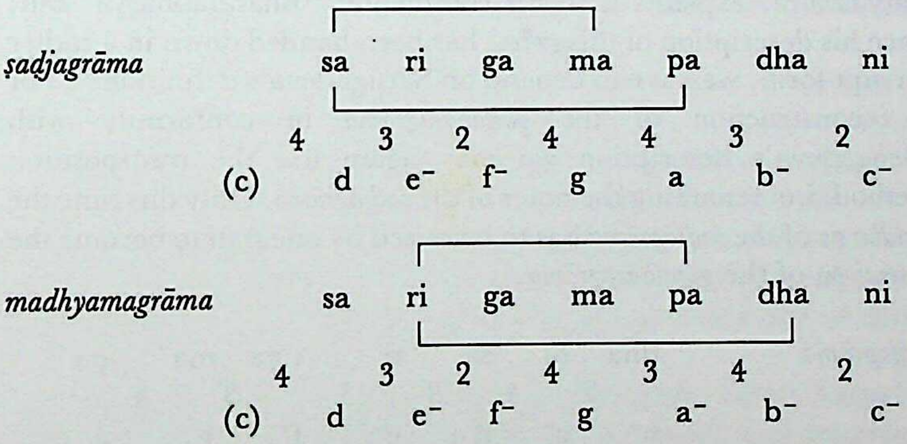
[11] NārŚ. 1, 5, 13f.; MBṛh. 81-82; SSR. 1, 3, 56f.; KuSR. 2, 1, 1, 263f.; SŚ. 2, 25f. [12] MBṛh. 79-81. [13] SSR. 1, 3, 57f.; NārSM. 1, 1, 38; KuSR. 2, 1, 1, 264; SŚ. 2, 26-27. [14] NārŚ. 1, 7, 6f. [15] NārŚ. 1, 4, 3f.; SSR. 1, 3, 54; MBṛh. 65; SŚ. 2, 30; KuSR. 2, 1, 1, 260. [16] NārŚ. 1, 5, 3. [17] MBṛh. 64; SSR. 1, 3, 46; KuSR. 2, 1, 1, 212; SŚ. 2, 31. [18] NārŚ. 1, 7, 3. [19] BhN. (Bombay ed.) 17, 100; MBṛh. 83-85; SSR. 1, 3, 59f.; KuSR. 2, 1, 1, 267; SŚ. 2, 28-30. [20] NārSM. 1, 1, 47. [21] NārŚ. 1, 4, 1f.; MBṛh. 77f.; SSR. 1, 3, 54; NārSM. 1, 1, 30; SŚ. 2, 34f.; KuSR. 2, 1, 1, 261. [22] SSR. 1, 3, 55; NārSM. 1, 1, 33; KuSR. 2, 1, 1, 262; NārŚ. 1, 1, 34f.; SŚ. 2, 38. [23] NārSM. 1, 1, 39; SSR. 1, 3, 58; KuSR. 2, 1, 1, 266; SŚ. 2, 27f. [24] SŚ. 2, 32f. [25] SŚ. 2, 39. [26] SŚ. 2, 40f. [27] SŚ. 2, 42. [28] SŚ. 2, 43f. [29] SŚ. 2, 45f. [30] SŚ. 2, 47-49. [31] SŚ. 2, 49-51. [32] SŚ. 2, 51-53. [33] SŚ. 2, 53. [34] SŚ. 2, 54.

chapter II: notes (*svara*) and chapter III: tone-system (*grāma*)

For about two hundred years, since the days of William Jones[35] and Captain N. A. Willard[36], the ancient Indian tone-system with its peculiar division of the octave has puzzled the Western scholars. This system of dividing the octave into twenty-two smallest audible units (*śruti*), distributed over seven main intervals corresponding to the basic notes (*svara*), for the first time fully described in Bharata's Nāṭyaśāstra (dated between the first century B.C. and the second century A.D.), has given rise to endless arguments between scholars and has often frustrated the Indian musicians, who were always asked by the Western musicologists to demonstrate the obscure, ancient *śruti*, the so-called quartertone, in modern music practice.

The Nāṭyaśāstra[37] explains the intervals between the notes of the ancient Indian music with the help of twenty-two smallest audible units (*śruti*). The seven basic notes are arranged in the octave (*saptaka*, lit. "series of seven") in two ways, that is to say, according to tone-systems, called *ṣaḍjagrāma* and *madhyamagrāma*, viz.:



In each *grāma* a specific consonance relationship (*saṃvādin*, marked above as ┌──┐ or └──┘) was established between particular notes.

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[35] W. Jones, On the musical modes of the Hindoos, written in 1784, published in: S. M. Tagore, Hindu music from various authors, Calcutta ¹1875, ²1882 and ³1965, p. 125-160.

[36] N. A. Willard, A treatise on the music of Hindoostan, ¹1834, reproduced in: S. M. Tagore, o.c, ³1965, p. 1-122.

[37] M. Ghosh, The Nāṭyaśāstra ascribed to Bharata-muni, Translation, II, Calcutta 1961, p. 7-9 (ch. 28, 24-28).

The *madhyamagrāma* could also be achieved by the transposition method, i.e. by starting the *ṣadjagrāma* on *pa* and rename the intervals in the following manner:

ṣadjagrāma	pa	dha	ni	sa	ri	a.ga	ma
	4	3	2	4	3	4	2
	a	b^-	c^-	d	e^-	f♯	g
madhyamagrāma	sa	ri	ga	ma	pa	dha	ni

In this case the minor third (*śuddha ga* = f^-) of the *ṣadjagrāma* had to be tuned to a major third (*antara ga* = f♯) in order to become the *dha* of the *madhyamagrāma*. In musical practice the latter method might have been easier, since lowering the fifth (*pa*) by one *śruti* must have been more difficult than raising the third (*ga*) by a semitone.

We may assume that the obscure third tone-system, the *gāndhāragrāma*, which fell into disuse, was still known in Bharata's days, since Nānyadeva, the eleventh century commentator on the Nāṭyaśāstra, explains it in his commentary Bharatabhāṣya. But, since his description of this *grāma* has been handed down in a rather corrupt form, we have to depend on Śārṅgadeva's definition[38]. For a reconstruction of the *gāndhāragrāma* in conformity with Śārṅgadeva's description we may again use the transposition method, i.e. renaming the notes of the *ṣadjagrāma*. Only this time the *śuddha ga* of the *ṣadjagrāma* has to be raised by one *śruti* to become the *triśruti pa* of the *gāndhāragrāma*.

ṣadjagrāma	dha	ni	sa	ri	s.ga	ma	pa
	3	2	4	3	3	3	4
	b^-	c^-	d	e^-	f^+	g	a
gāndhāragrāma	sa	ri	ga	ma	pa	dha	ni

To demonstrate his *śruti* theory in musical practice the author of the Nāṭyaśāstra has described an experiment with two harp-*vīṇā*, each having twenty-two strings tuned to the respective *śruti*. He advises to leave the strings of the one harp, the so-called "fixed" (*dhruva*) *vīṇā*, unchanged, but to lower the strings of the other harp, the

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[38] Compare NānBB. 3, 76-80; SSR. 1, 4, 4f.

"movable" (*cala*) *vīṇā*, stepwise, i.e. each time by one *śruti*. By lowering the strings twice the two-*śruti* intervals are shown, because as a result of this procedure the notes *ga* and *ni* of the *calavīṇā* respectively coincide with the notes *ri* and *dha* of the *dhruvavīṇā*. In the same way the three- and four-*śruti* intervals are shown by lowering the strings of the *calavīṇā* thrice and four times respectively. The difference between the four-*śruti* fifth of the *ṣaḍjagrāma* and the three-*śruti* fifth of the *madhyamagrāma* is considered to be the *pramāṇa śruti*, i.e. the standard *śruti*.

Bharata's exposition of the ancient Indian tone systems fascinated Western scholars. They all tried to solve this peculiar division of the octave with its large semitones and its unequal whole tones by comparing it to older Western tone-systems based on Pythagorean temperament or just temperament, which inevitably led to conflicting views. Some Western scholars even succeeded in convincing the Indian scholars. This only resulted in a greater confusion. A survey of these different opinions is presented by Mark Levy[39]. It is not my intention to criticize again all these opinions, but I shall try to formulate my own vision and at the same time make an attempt to reconciliate some of these conflicting views.

Bharata's theory contains different elements. First, a method of arranging the series of seven main notes (*svara*) in two tone-systems (*ṣaḍjagrāma* and *madhyamagrāma*); secondly, a concept of consonance (*saṃvādin*) and dissonance (*vivādin*) relationship between the notes and finally, a practical demonstration of the position of the twenty-two microtonal units (*śruti*) within the octave. In their explanation of Bharata's system modern scholars mostly stressed one of these three elements.

According to Bake[40] and Jairazbhoy[41] the author of the Nāṭyaśāstra tried to describe intervals which secular music had inherited from the older religious music in a systematic way and merely used the *śruti* as convenient numbers to determine the older unequal intervals of Vedic chant. Levy[42] calls this the Vedic theory, but I would rather call it the naîve theory, as it oversimplifies the problem. It leads to the conclusion that the sum total of *śruti* is only incidental. This theory is obviously based on a late Vedic textbook of recitation, the Nāradīyā Śīkṣā[43], which compares the musical intervals of *sāmagāna*, i.e. the chanting of the Sāmaveda, with the intervals of the flute (*veṇu*), representing secular music.

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[39] M. Levy, Intonation in North Indian Music, Delhi 1982.

[40] A. A. Bake, Bharata's experiment with the two *vīṇās*, in: BSOAS 20 (1957), p. 61-67.

[41] N. A. Jairazbhoy, An interpretation of the twenty-two *śrutis*, in: Asian Music 6 (1975), p. 38-59.

[42] M. Levy, Intonation, p. 26.

sāmagāna	veṇu	Western notes
prathama	madhyama	g
dvitīya	gāndhāra	f^{-}
tṛtīya	ṛṣabha	e^{-}
caturtha	ṣaḍja	d
ṣaṣṭha	niṣāda	c^{-}
pañcama	dhaivata	b^{-}
saptama	pañcama	a

In this textbook on chanting[44], however, we also find types of *śruti* which might have been microtonal variations of the main notes, called "pathetic" (*karuṇā*), "low" (*mṛdvī*), "middle" (*madhyā*), "high" (*dīptā*) and "stretched" (*āyatā*). *Madhyā* must have been the normal intonation of a note, *mṛdvī* a lower intonation and *dīptā* a higher one. The other two *śruti*, i.e. *karuṇā* and *āyatā*, which probably represented the lowest and the highest intonation respectively, are not clearly defined in this text. Also their application in relation to the main notes is not determined. Unfortunately, in the Nāṭyaśāstra[45] the same passage appears in a totally corrupt, very short form in the context of the musical figures (*alaṃkāra*), so that we have to depend on the Bharatabhāṣya, the eleventh century commentary on the Nāṭyaśāstra by Nānyadeva, and on the famous thirteenth century treatise Saṅgītaratnākara by Śārṅgadeva for a complete survey of the class names and the individual names of the twenty-two *śruti*.

Nānyadeva[46] informs us that according to Bharata the five classes or main types of *śruti* were used in connection with particular aesthetic sentiments (*rasa*), i.e. the *dīptā* intonation in the case of the comic and the erotic sentiment, the *āyatā* intonation in the case of the heroic, the furious and the marvellous sentiment, the *karuṇā* intonation in the case of feelings of disgust and terror, and finally, the *mṛdvī* and the *madhyā* intonations in all sentiments.

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[43] Compare NārŚ. 1, 5, 1f.

[44] See NārŚ. 1, 7, 9-17.

[45] Compare BhN. 29, 37 (Baroda ed.).

[46] NānBB. 3, 93-133; especially 134-135.

The fact that Śārṅgadeva[47] mentions the old names of all the twenty-two *śruti* in the octave proves that this author still respected the ancient musical theory at a time when due to the popularity of the fretted lute- and stickzither-*vīṇā*, musical temperament was changing and the ancient *grāma* tone-systems were gradually disappearing and came to be replaced by a more convenient division of the octave into twelve semitones[48]. Śārṅgadeva's contemporary Aṭiyārkkunallār[49], the well-known commentator on the ancient Tamil classic Cilappatikāram, shows his predilection for the new division of the octave into twelve semitones, when he explains the circle formed by the singing cowgirls representing the seven musical notes as a zodiac in which a particular position is assigned to each of the seven notes.

The ancient Indian master-musician must have been able to distinguish these fine intonations by ear. The Nāradīyā Śīkṣā[50] says: "The one who is not able to distinguish between the *śruti* cannot be called a teacher". From a vocalist's point of view the calculation of twenty-two *śruti* per octave is only relevant as an additive concept, that is to say, twenty-two as the sum total of pitches which in musical practice may have been used as tonal colours, or rather, as finer intonations expressing a particular emotion. This is probably the reason why in the Nāṭyaśāstra[51] the *śruti* are not only mentioned in connection with the tone-systems (*grāma*) but also in the context of the musical figures (*alaṃkāra*).

On stringed instruments, however, notes can be made audible as well as visible, since pitches can be related to a particular string length. As a result, the instrumentalist's approach to the problem of intonation is a different one. In his view the relationship between the notes is of special importance, because he uses the principle of consonance, when he tunes the strings. In many musical cultures tonal relationships based on simple mathematic ratios, the so-called "harmonic intervals", produced by dividing a string into two, three, four, five or more parts, are considered to be consonant. As elements of such a consonance theory are also found in Bharata's system, musicologists have tried to explain the ancient Indian tone-system accordingly. Unfortunately, many scholars, following Fox Strangways' example[52], used just temperament (1:2:3:4:5) to this purpose. This is why until today most Western as well as Indian scholars take the major whole tone (ratio 9/8 = 204 cents) and the minor whole tone (10/9 = 182 cents) of that system as equivalents of the ancient Indian intervals of four *śruti* (218 cents) and three *śruti* (164 cents) respectively, although in the case of the latter interval the ratio 11/10 (165 cents) would be a much better equivalent.

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[47] Compare SSR. 1, 3, 27-38.

[48] See Indian Music: History and Structure, by the present writer, Leiden 1974, p. 22.

[49] See A. Daniélou, Shilappadikaram (The Ankle Bracelet), New York 1965, p. 114f.; U. V. Svaminātha Ayyar, Cilappatikāra Mulamum, Madras 1950, p. 439f.

[50] NārŚ. 1, 7, 9: *śrutīnāṃ yo 'viśeṣajño na sa ācārya ucyate.*

[51] See note 45.

But, selecting a number of harmonics that might represent the main intervals of the ancient Indian tone-system and their microtonal alterations inevitably leads to unequal *śruti*. Some people even doubt whether this "divisive theory", as Levy[53] calls it, applies to the system expounded in the Nāṭyaśāstra, since Bharata might not have been familiar with string division. The two demonstration *vīṇā* Bharata describes are of the arched harp type, which was predominant in ancient India, but paintings and sculptures from those days prove that also a pear-shaped lute type of *vīṇā* existed in Bharata's days. Lute playing naturally requires division of the playing strings by the left hand, but the strings of the ancient arched harp show a proportional length, which was certainly not overlooked by scientists of those days. Already in the Vedic scriptures we may find such a notion of proportions. The Jaiminīya Brāhmaṇa[54], describing the victory of Prajāpati, the Father of Creation, over death, probably contains the oldest description of the proportional length of the seven strings of the Vedic arched harp. A similar passage can be found in the Aitareya Āraṇyaka, which mentions an instrument with seven or ten strings[55]. In both cases the strings are compared to a series of poetical metres, increasing in length by four syllables. The fourteenth century commentator Sāyaṇa[56] tells us which Vedic metres were probably meant. In this way we may reconstruct the following set of metres and corresponding strings:

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[52] A. H. Fox Strangways, The Music of Hindustan, Oxford 1965 (1914), p. 117.

[53] M. Levy, o.c., p. 26.

[54] W. Caland, Das Jaiminīya-Brāhmaṇa in Auswahl, Amsterdam 1919, par. 128, p. 144.

[55] A. B. Keith, Aitareya Āraṇyaka, Aryan Series, Part IX, Oxford 1909, ^{2}1969, p. 272, note 4.

poetical metre	syllables	string length	tonal ratio	cents	note
gāyatrī	3 x 8				
	(= 4 x 6)	6	5/2	386 + 1200	e^{-}
uṣṇih	4 x 7	7	15/7	119 + 1200	$c\sharp^{+}$
anuṣṭhubh	4 x 8	8	15/8	1088	b^{-}
bṛhatī	4 x 9	9	5/3	884	a^{-}
paṅktī	5 x 8				
	(= 4 x 10)	10	3/2	702	g
triṣṭubh	4 x 11	11	15/11	537	f^{+}
jagatī	4 x 12	12	5/4	386	e^{-}
virāṭ	4 x 13	13	15/13	248	d^{+}
dvipadā	4 x 14	14	15/14	119	$c\sharp^{+}$
atichandas	4 x 15	15	1	0	c

In this scheme the numbers of the syllables in the poetical metres provide us with a series of numbers representing the proportional length of the strings. In the corresponding tonal ratios we may recognize an interesting series of harmonic intervals.

The general form of the ancient Indian arched harp – a boat-shaped resonator covered with hide and a curved neck – shows clear differences in string length. But tonal pitch cannot only be determined by the length of the strings. It depends a great deal on the tension of the strings. By alteration and adjustment of this tension tuning is achieved. On the more primitive arched harps the tension of the strings could only be changed by moving the loops by which the strings were attached to the neck upwards and downwards[57]. To facilitate the tuning the more sophisticated types of this instrument had special rings[58]. The harps Bharata used for his demonstration of the *śruti* may have had the same size as the large *mukhyā vīṇā*, the main harp of the ancient Indian theatre, which in common practice was called *mattakokila*. But, whereas the twenty-one strings of the latter instrument may have produced the seven main notes in three octaves, the twenty-two strings of Bharata's special *vīṇā* were tuned to twenty-two pitches within the octave.

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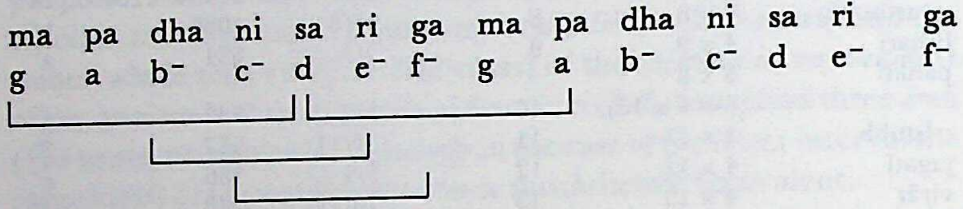
[56] See Sāyaṇa's commentary on AitĀr. 5, 1, 4.

[57] See G. H. Tarlekar and N. Tarlekar, Musical Instruments in Indian Sculpture, Poona 1972, p. 11.

[58] See W. Kaufmann, Musikgeschichte in Bildern, Band II: Musik des Altertums, Lief. 8, Leipzig 1981, p. 143, Plate 98, showing a relief from Sikrī Stūpā, dated second century A.D.

The best instrument to show Bharata's consonance (*saṃvādin*) theory is the *sakōṭa yāḻ*, the arched harp with fourteen strings, reaching from from *ma* in the lower octave to *ga* in the higher octave, mentioned in the Tamil classic Cilappatikāram of Prince Iḷankō Aṭikaḷ (third century A.D.)[59].


ma pa dha ni sa ri ga ma pa dha ni sa ri ga
g a b⁻ c⁻ d e⁻ f⁻ g a b⁻ c⁻ d e⁻ f⁻

In the *ṣadjagrāma*, in which *sa* functions as a tonic, only the intervals *sa-ma*, *sa-pa*, *ri-dha* and *ga-ni* are consonant (*saṃvādin*). If we explain the *saṃvādin* as a perfect fifth or a perfect fourth relationship, the major whole tone between *ma* and *pa* can be established as follows: 3/2 : 4/3 = 9/8. Until this point I agree with most scholars. But to take *ma-dha* as a natural major third from the series of harmonics, i.e. as ratio 5/4, seems to me far-fetched. It is exactly this misinterpretation which leads to the generally accepted, but in my opinion incorrect, calculation of the three-*śruti* intervals *sa-ri* and *pa-dha* as ratio 10/9. This becomes clear from the following chart of harmonic intervals:

ma	pa	dha	ni	sa	ri	ga	ma	pa	dha	ni	sa	ri	ga
g	a	b^-	c^-	d	e^-	f^-	g	a	b^-	c^-	d	e^-	f^-
4		5		6		7	8	9	10				

The major third and the minor third are more tolerant than the perfect fourth, the perfect fifth and the octave, and permit various intonations. For this reason it must have been quite easy to tune the third *ma-dha* a little lower to achieve a minor whole tone between *pa* and *dha* of ratio 11/10 (= 165 cents), which is nearer to the mathematic three-*śruti* interval of 163,5 cents. Combining the harmonic major third (5/4) with perfect fourths (4/3) and perfect fifths

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[59] A. Daniélou, o.c., p. 47; V. R. Ramachandra Dikshitar, The Śilappadikāram, Oxford 1939, p. 146.

(3/2), as is done in just temperament, never leads to an acceptable *śruti* value and makes Bharata's experiment with the two *vīṇā* useless.

Nevertheless it is possible to make an exact calculation of Bharata's standard (*pramāṇa*) *śruti* by using simple harmonics. Excepting Modak[60], most scholars have not paid much attention to the harmonic seventh (7/4), which may have been an important interval in the ancient Indian music, since the octave was not conceived as a series of eight notes, but as a series of seven intervals (*saptaka*). The basic scales of Vedic chant and ancient Tamil music show the importance of the seventh.

Vedic descending scale:	ma	ga	ri	sa	ni	dha	pa
	g	f^-	e^-	d	c^-	b^-	a

Tamil ascending scale:	ma	pa	dha	ni	sa	ri	ga
	g	a	b^-	c^-	d	e^-	f^-

In her standard work on the Hindu temple Stella Kramrisch[61] compares the proportionate measurement of Hindu temple architecture, which in Sanskrit handbooks (*vāstuśāstra*) is called *chandas*, "poetical metre", to musical ratios. It seems that 7/4, representing the harmonic seventh in music, has been an important ratio in connection with the construction of the Vedic sacrificial fire-place (Agni). Kramrisch[62] informs us that the body (*ātman*) of the bird-shaped Agni, i.e. the basis of the fire-place, had an area of four man's lengths (*puruṣa*) square in a larger area of seven man's lengths square.

By twice using the musical ratio 7/4 in combination with two perfect fifths (3/2) one obtains an interval which is precisely one *śruti* (54,5 cents) lower than the fourth octave:

ratio: 7/4 x 3/2 x 3/2 x 7/4 x 3/2 x 3/2
cents: 968.83+ 701.96 + 701.96 + 968.83 + 701.96 + 701.96 = 4745.5

four octaves: 4 x 1200 cents = 4800 cents

4800 cents – 4745.5 cents = 54.5 cents

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[60] H. V. Modak, Septimal Frequency and the twenty-two *śruti* scale, in: JMAM 38 (1967), p. 160-164.

[61] Stella Kramrisch, The Hindu Temple, I, Calcutta 1946, p. 22 and 237f.

[62] Kramrisch, o.c., p. 25.

This is a theoretically correct method of calculating the standard *śruti*, because, as against other cyclic theories such as Kolinsky's method[63], it does not contain more than two joint fifths(*ma-sa-pa*), in conformity with Bharata's theory of consonance. I only doubt, whether a complicated cyclic method as shown above was used in musical practice. The three-*śruti pa* was most probably not obtained by lowering the four-*śruti pa*-string, but simply by renaming the *ri*-string as part of the transposition process by which the notes of the *ṣaḍjagrāma* became *madhyamagrāma* notes[64].

I think that just as present-day Indian musicians the ancient Indian musicians were able to tune their instruments by ear and by remembering the peculiar intonations of their music system. No musician in the world thinks of ratios, when he tunes his instrument. He simply tunes the strings in the scales of his own musical culture, which he knows by heart. He may only use a few harmonic cross-relationships between the notes to check his tuning. This is also the procedure described in the Cilappatikāram[65]. The harp player Mādhavī first plays all the fourteen notes of the classical scale from the *ulai* (*ma*) in the lower octave up to *kaikkilai* (*ga*) in the higher octave. Then she checks the tuning of the second (*pa*), the fifth (*sa*), the sixth (*ri*), the third (*dha*) and the fourth (*ni*) string. In the same way one may understand Bharata's consonance relationship between certain notes in the *ṣaḍjagrāma* and the *madhyamagrāma*.

Our Saṅgītaśiromaṇi text refers to an older tuning system which is apparently no longer understood by contemporary musicologists[66]. It is an uncommon theory regarding the three ancient *grāma* not found in most of the treatises on music. The compilers of the Saṅgītaśiromaṇi may have borrowed it from the early medieval work Gītālaṃkāra written by an author who calls himself Bharata. According to Daniélou[67] *nandyāvarta*, *jīmūta* and *subhadra* are basic tetrachords and forerunners of the three traditional *grāma*. But in my opinion these three peculiar series of notes may represent some practical tuning devises for the ancient *ṣaḍja-*, *madhyama-* and *gāndhāra-grāma*.

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[63] M. Kolinski, The Origin of the Indian Twenty-two Tone System, in: Studies in Ethnomusicology, I, 1961.

[64] See above, Introduction to ch. II and III, second explanation of the *madhyamagrāma* following after note 37.

[65] Daniélou, o.c., p. 47.

[66] Compare SŚ. 3, 11-18.

[67] A. Daniélou and N. R. Bhatt, Le Gītālaṃkāra, Pondichéry 1959, p. 77, note 1.

nandyāvarta	sa				pa	dha	ni
	d	e^-	f^-	g	a	b^-	c^-
ṣaḍjagrāma	sa	ri	ga	ma	pa	dha	ni
jīmūta	pa		ni	sa	ri		ma
	a	b^-	c^-	d	e^-	f♯	g
(*ṣaḍjagrāma*)	pa	dha	ni	sa	ri	a.ga	ma
madhyamagrāma	sa	ri	ga	ma	pa	dha	ni
subhadra	dha		sa	ri	ga		
	b^-	c^-	d	e^-	f^+	g	a
(*ṣaḍjagrāma*)	dha	ni	sa	ri	s.ga	ma	pa
gāndhāragrāma	sa	ri	ga	ma	pa	dha	ni

It seems that in the ancient Indian music every mode (*jāti*) and every melodic form (*rāga*) had its specific *saṃvādin* relationships. This does not mean that we can only determine the notes of the ancient and later Indian scales on the basis of consonance relationships and harmonics. Tuning has always been a compromise between the ''additive'' and the ''divisive'' principle, or rather, between a linear and a harmonic method.

In 1961 Husmann[68] still refers to an older theory of medical science and psychology, according to which the multiplicative frequency ratios of sound reaching the human ear are logarithmically converted into an additive, linear movement along the stimulated places on the basilar membrane. But, research of the last twenty years has proved that the function of the inner ear (organ of Corti) is much more complex. The auditory mechanism does not only report the main tone, but also its upper partials as well as summation and difference tones between all these. The human mind has the faculty to convert this complex stimulus of the ear nerve into a tonal unit, called main tone, but can still distinguish its components by focussing on each of them. The sensation of one tone can be compared to viewing a landscape. Scientific research has proved that even the outer landscape of the physical phenomenon and the inner landscape of psychological perception are different. Deva[69], who devoted a great deal of his life to accoustical research, tried to give us a better insight into the phenomena of musical perception in relation to the Indian music. He takes the *śruti* in a wider sense as transition from tone to tone, as alpha-phonoid, which is a very complex phenomenon, since strictly speaking one can hardly say where one tone ends and the other begins.

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[68] H. Husmann, Grundlagen der Antiken und Orientalischen Musikkultur, Berlin 1961, p. 45.

Since the ancient days musical theorists, philosophers and mathematicians have been searching for a simple unit and an additive series of numbers instead of the ratio and its multiplications to calculate the intervals of their tone-systems. Whereas the Greek theoretician Aristoxenos used the whole tone to this purpose, Bharata devised a much smaller, but still "audible" unit, the *śruti*. A mathematically calculated *śruti* of 54.5 cents corresponds to the ratio 32/31, an interval which in the nineteenth century the English scholar A. J. Ellis[70] found by string division, when he was searching for the smallest audible unit. In ancient Greek musical theory this ratio represented one of the two enharmonic quartertones:

$$\begin{array}{ccccc} c & & c^{-} & & b \\ 30 & : & 31 & : & 32 \end{array}$$

As I have already stated before, proportional measurement was an important aspect of ancient Indian temple architecture. We may assume that Bharata was familiar with the Hindu temple concept of the *vāstupuruṣamaṇḍala*, the groundplan of the temple, which presents the circular phenomenal world in square form with proportional divisions representing the divine laws of space and time[71].

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[69] B. C. Deva, Psychoaccoustics of Music and Speech, Delhi 1967, p. 54 and 120f.

[70] A. J. Ellis, On the sensations of tone (translation of H. L. F. Helmholtz, Die Lehre der Tonempfindungen), New York 1954, p. 523.

[71] Kramrisch, o.c., p. 32.

9	10	11	12	13	14	15	16	17
8								18
7								19
6								20
5								21
4								22
3								23
2								24
1	32	31	30	29	28	27	26	25

In this concept the number 32 is a significant one, since the thirty-two squares in the outer border of the diagram are the sites of the thirty-two protective deities.

In musical perception the number of smallest units taken into account is not thirty-two. As Ellis found out with his experiment, the small interval 32/31 is always taken in relation to a tonic. Once a tone is heard, it functions as a new tonic. In this way one only acquires twenty-two audible pitches within the octave.

The number 22 is also very interesting, because it can be related to the formula 22/7 x 7 = 22, representing a circle with a diameter of 7 units, that would fit into the diagram of the Hindu temple. The ancient Indian *śulvaśāstra* books on the mathematical construction of the Vedic ritual fire places show us that already in the days of the *brāmaṇa* texts (probably composed between 1000 B.C. and 500 B.C.) the Indians knew how to solve the problem of circling the square and squaring the circle, since the circular *gārhapatya* and the square *āhavanīya* fire places had the same area, although the various methods of calculation[72] result in different values for π, ranging from 3.004 to 3.16049.

It is striking that the musical treatises of Mataṅga, Nānyadeva and the authors of the Saṅgītaśiromaṇi use special rectangles (*maṇḍala*) to show the twenty-two *śruti* and their distribution over the seven main intervals in the *ṣaḍja-*, *madhyama-* and *gāndhāra-grāma*[73]. Whereas Nānyadeva, explaining the ancient theories of the Nāṭyaśāstra, also describes a chart illustrating the obsolete *gāndhāragrāma*, Mataṅga, obviously referring to contemporary music practice, restricts himself to the *ṣaḍja-* and *madhyama-grāma* charts. The fifteenth century musicologists of the Saṅgītaśiromaṇi seem to remember the ancient rectangular *śruti* diagram with six horizontal and five vertical lines, but they do not use it to demonstrate the three old *grāma*. In their days even the *ṣaḍjagrāma* no longer functioned as a basic scale. In South India, during the reign of the Vijayanagara emperor Vidyāraṇya (fourteenth century), a new system of scales (*mela*), based on the twelve semitones of the fretted lute *vīṇā*, had already developed. In the fifteenth century, however, the authors of the Saṅgītaśiromaṇi still refer to the ancient *ṣaḍjagrāma* with its twenty-two *śruti*, which they illustrate by simple square and line diagrams[74].

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[72] Compare B. Datta, The Science of the Sulba, Calcutta 1932, p. 148-151.

[73] MBṛh. p. 10f.; NānBB. 3, 67-80; SŚ. 1, 66. See Introd. p. 20, fig. 1, 2, and 3.

fig. 1: ṣaḍjagrāma

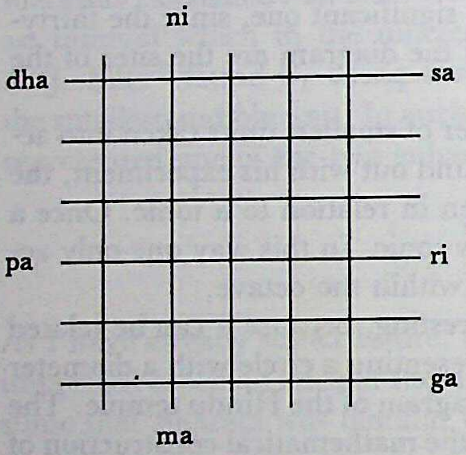


fig. 2: madhyamagrāma

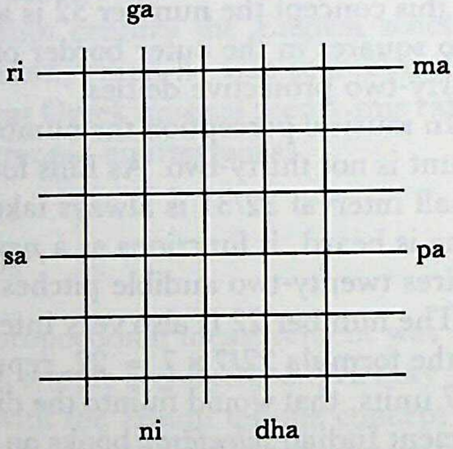
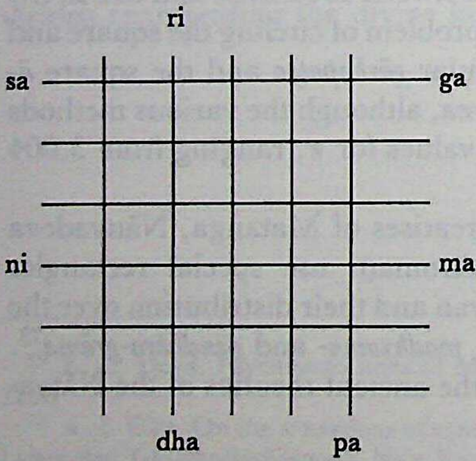


fig. 3: gāndhāragrāma



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[74] Compare SŚ. ch. 1, 59ff. and 65. See Introd. p. 21, fig. 4 and 5.

fig. 4

svara	śruti —
	1 —— tīvrā
	2 —— kumudvatī
	3 —— mandā
ṣaḍja	4 —— chandovatī
	5 —— dayāvatī
	6 —— rañjanī
ṛṣabha	7 —— ratikā
	8 —— raudrī
gāndhāra	9 —— krodhā
	10 —— vajrikā
	11 —— prasāriṇī
	12 —— prīti
madhyama	13 —— mārjanī
	14 —— kṣitī
	15 —— raktā
	16 —— saṃdīpanī
pañcama	17 —— ālāpinī
	18 —— madantī
	19 —— rohiṇī
dhaivata	20 —— ramyā
	21 —— ugrā
niṣāda	22 —— kṣobhiṇī

fig. 5: ṣaḍjagrāma

sa	ri	ga	ma	pa	dha	ni
tī	da	rau	va	kṣi	ma	u
ku	rañ	kro	pra	ra	ro	kṣo
man	ra	o	prī	saṃ	ra	o
cha	o	o	mā	ā	o	o

In my opinion the Indian *śruti* as well as the European cents are a linear representation of a complex non-linear sound phenomenon, a simplification resulting from an attempt to visualize musical intervals.

Many modern scholars could not understand the peculiar ancient Indian division of the octave into twenty-two units, because they tried to prove its existence in modern Indian music practice. They did not realize that the Indian tone-system and temperament had changed in medieval times, between the thirteenth and the sixteenth century. The introduction of fretted stringed instruments entailed a transition to a system in which the octave was divided into twelve semitones, a system which is irreconcilable with a division of the octave into twenty-two *śruti*. Kallinātha[75], the fifteenth century author who wrote a commentary on the Saṅgītaratnākara, notices differences between contemporary practice and traditional theory, when he says that the *ri* and the *dha* of *śrīrāga* have become four-*śruti* intervals. Later South Indian musicologists caused a confusion, because for a long time they continued to use the ancient *śruti* terminology. This becomes clear, if we study the historical development of the South Indian names of the notes. But, while the tone-system and the temperament changed, the Indian musician retained his skill to show the finer intonations in his performance of the various melodic forms (*rāga*). Hopefully present computer research conducted in India itself and in the West will reveal some of the secrets of classical Indian music.

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[75] Adyar Edition, vol. II, p. 115.

chapter IV: scales (*mūrchanā*) and chapter V: tonal patterns (*tāna*)

We may easily understand that the scales (*mūrchanā*) and tonal patterns (*tāna*) of the ancient Indian music were especially meant to be played on stringed instruments of the harp type. Already in the Nāṭyaśāstra these two melodic elements are associated with the harp-*vīṇā*, but not mentioned in connection with the human voice[76].

The many auspicious names of the *mūrchanā* and the *tāna* point to a very old, religious tradition. It is well known that in the Vedic rituals various types of harp-*vīṇā* with seven to hundred strings were used[77]. Unfortunately, we have no information as to how these *mūrchanā* and *tāna* were incorporated in the ancient Vedic musical practice. Vedic manuals such as the Puṣpasūtra mainly deal with textual and melodic adaptation of songs, but do not provide us with any details regarding the practice of instrumental music.

The Nāṭyaśāstra[78] only states that the *tāna* and the *mūrchanā* may grant enjoyment to the listener as well as to the performer himself. From the technical point of view their practice may help the musician to master the three octaves (*sthāna*).

Whereas the Nāṭyaśāstra treats the *mūrchanā* separately, in early medieval times, Mataṅga, the author of the Bṛhaddeśī (dated before the eighth century A.D.), and other theoreticians associate these octave scales with particular modes (*jāti*) and melodic forms (*rāga*). In most cases the first note of the *mūrchanā* is identical with one of the prominent notes in a particular *jāti* or *rāga*, such as the initial note (*graha*), the dominant (*aṃśa*) or the final note (*nyāsa*). At the same time, the pentatonic and the hexatonic tonal patterns (*tāna*) were used to create variety (*anyatva*) in the medieval *jāti* and *rāga*[79].

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[76] BhN. 28, 13-15 (ed. Ghosh).

[77] JB. 2, 45; 69-70; ĀpŚS. 21, 17, 10; ŚŚS. 17, 3, 1; AitĀ. 5, 1, 4; KātŚS. 13, 2, 18; PB. 5, 6, 12f.; A. K. Coomaraswamy, The parts of a *vīṇā*, in: JAOS 50 (1930).

[78] BhN. 28, 33f. (Ghosh, Transl. II, p. 12f.).

When in the course of time the generative modal *jāti* system, based on the aesthetics of the ancient Hindu theatre, no longer sufficed to classify the vast quantity of melodic forms (*rāga*) that had come into use, the old idea of basic and derivative scales became very important again. However, the stringed instruments had changed. After the seventh century A.D. the ancient harp-type of *vīṇā* had disappeared and had been replaced by various types of lute-*vīṇā*. When in the twelfth century the latter instruments had become fretted lutes, it was possible to play any scale from any point in the new twelve-tone system. But as *sa* had become the uniform tonic in the Indian music and all melodic forms – even the old *madhyamagrāma rāga* beginning with *ma* – started from that note, the ancient *mūrchanā* system in its strict sense, with derivative scales starting from each of the seven notes of the basic scale, was not very practical. And last but not least, musical temperament, i.e. the tuning of the instruments, had changed. For that reason, the ancient *grāma-mūrchanā* system with its unequal whole tones of three and four *śruti* could no longer be used.

The South Indian musical experts who in the high-days of the Vijayanagara empire at the time of king Vidyāraṇya invented a new scalar system of *rāga* classification may have combined two old Indian ideas, that is to say, the ancient system of derivative octave scales (*mūrchanā*) as well as the transposition system described in the Nāṭyaśāstra[80] by which *ṣaḍjagrāma mūrchanā* were converted into *madhyamagrāma mūrchanā* by renaming the notes, while only one alteration (i.e. *antara ga*) was required.

ṣaḍjagrāma mūrchanā								*madhyamagrāma mūrchanā*							
uttaramandrā	d	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	a	b^{-}	c^{-}	sauvīrī
rajanī	c^{-}	d	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	a	b^{-}	hariṇāśvā
uttarāyatā	b^{-}	c^{-}	d	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	a	kalopanatā
śuddhaṣaḍjā	a	b^{-}	c^{-}	d	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	śuddhamadhyā
matsarīkṛtā	g	a	b^{-}	c^{-}	d	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	mārgavī
aśvakrāntā	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	a	b^{-}	c^{-}	d	e^{-}	pauravī
abhirudgatā	e^{-}	f^{-}	g	a	b^{-}	c^{-}	d	e^{-}	f♯	g	a	b^{-}	c^{-}	d	hṛṣyakā

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[79] SSR. 4, 29-31, vol. I, p. 117, comm. Siṃhabhūpāla quoting Mataṅga; compare MBṛh. p. 30, l. 4f.

[80] BhN. 28, 34.

The new *mela* system by which all *rāga* were classified according to their scale was, with some modifications, in the course of time accepted all over India. North India used a limited number of basic scales (twelve *saṃsthāna* or ten *ṭhāṭa*), whereas in the South a system of seventy-two *melakartā* was developed. Musicians never completely forgot the ancient *mūrchanā* system. The late eighteenth century classical South Indian composer Muttusvāmi Dīkṣitar shows in some of his song cycles[81] a predilection for *rāga* that are related by *grahabheda* (the modern South Indian term for *mūrchanā*), as for example:

rāga	grahabheda	transposition
śaṃkarābharaṇa	c d e f g a b	
śrīrāga	d e f g a b c	c d e♭ f g a b♭
toḍī	e f g a b c d	c d♭ e♭ f g a♭ b♭
kalyāṇī	f g a b c d e	c d e f♯ g a b
kāmbhojī	g a b c d e f	c d e f g a b♭
bhairavī	a b c d e f g	c d e♭ f g a♭ b♭

It is rather strange that important fifteenth century musicological works as the present Saṅgītaśiromaṇi text and Kumbhā's Saṅgītarāja as well as Kallinātha's commentary on the Saṅgītaratnākara, Kalānidhi, do not mention the new *mela* system of *rāga* classification. If we can rely on Govinda Dīkṣitar[82], the author of the Saṅgītasudhā (dated 1614 A.D.), who ascribes the invention of the *mela* system to the fourteenth century Vijayanagara *guru* Vidyāraṇya, we may assume that at least some of the learned men who after the musicological conference compiled their materials in the Saṅgītaśiromaṇi might have been familiar with the new system. But, instead of describing contemporary music practice, they reproduce the ancient *grāma-jāti-rāga* classification.

As far as the subject of *mūrchanā* is concerned, they mention the traditional *ṣaḍja-* and *madhyama-grāma mūrchanā* with their religious associations, omitting the ancient, mythical *gāndhāragrāma* and its *mūrchanā*, which we can find in Śārṅgadeva's Saṅgītaratnākara, in the Nāradīyā Śīkṣā and in Nārada's Saṅgītamakaranda. Besides these traditional *grāma* and their *mūrchanā*, the Saṅgītaśiromaṇi describes the *mūrchanā* of the three uncommon *grāma nandyāvarta*, *jīmūta* and *subhadra* from the Gītālaṃkāra tradition, three basic scales with peculiar tonal arrangements, which probably represent some ancient tuning devices.

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[81] For example: Dīkṣitar's two cycles of songs to the goddesses Kamalāmbā and Abhayāmbā.

[82] V. Raghavan (ed.), The Saṅgītasudhā of King Raghunātha, Madras 1940, p. 152f., v. 413f.

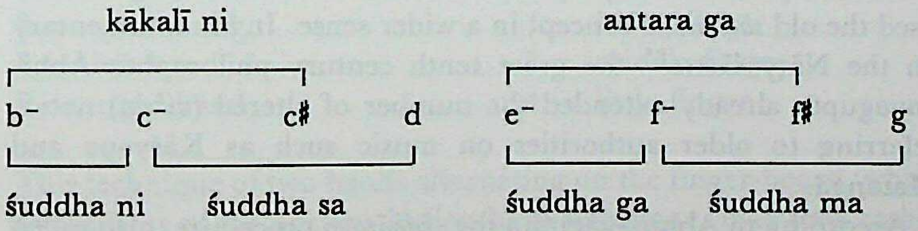
Expatiating on the religious and psychological effects of the various scales, the authors of the Saṅgītaśiromaṇi obviously wanted to preserve the ancient Hindu theory of music and musical aesthetics.

chapter VI: overlapping (*sādhāraṇa*)

In spite of the fact that in most Sanskrit treatises on Indian music only a relatively short chapter is devoted to it, the principle of overlapping (*sādhāraṇa*) seems to be a very important theoretical concept. Already in the days of the Nāṭyaśāstra the musicological classification system did not suffice to explain all the notes and melodies existing in musical practice. Some of them apparently belonged to more than one class. For this reason the principle of overlapping (*sādhāraṇa*) was introduced.

In the ancient musical practice only two of the seven basic notes could be altered, i.e. the minor third (*ga*) and the minor seventh (*ni*), which could respectively be changed into the major third (*antara ga*) and the major seventh (*kākalī ni*). However, these altered notes could only be used as passing or alternating notes, which means that they only figured in modes (*jāti*) in which the notes *ga* and *ni* did not function as a dominant (*aṃśa*).

From the theoretical point of view the intervals corresponding to the altered notes overlapped the intervals of the original (*śuddha*) notes:



According to the Nāṭyaśāstra[83] these two cases of overlapping may also be regarded as one case, if the second basic scale of the ancient period, the *madhyamagrāma*, is constructed by renaming the notes of the first basic scale, the *ṣaḍjagrāma*.

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[83] BhN. 28, 35 (Ghosh and Baroda ed.).

ṣaḍjagrāma	d	e^-	f^-	g	a	b^-	c^-
madhyamagrāma	d	e^-	f^-	g	a^-	b^-	c^-

transposition method:

ṣaḍjagrāma with *antara ga*:				d	e^-	f♯	g	a	b^-	c^-
madhyamagrāma:	a	b^-	c^-	d	e^-	f♯	g			

The *antara ga* of the transposed *madhyamagrāma* may be called *kākalī ni* in the *ṣaḍjagrāma*. In this way the two cases of overlapping become one case:

ṣaḍjagrāma with *kākalī ni*:	d	e^-	f^-	g	a	b^-	c♯				
madhyamagrāma with *antara ga*:					a	b^-	c♯	d	e^-	f	g

Since this overlapping of intervals (*svara-sādhāraṇa*) could be explained in two basic scales (*grāma*), it was also regarded as *grāma-sādhāraṇa*. In the Nāṭyaśāstra these subtle alterations of *ga* and *ni* were called "fine as a hair" (*kaiśika*).

In the medieval musicological works more altered notes are described. Besides the *kākalī ni* and the *antara ga* we may find alterations of the third and the seventh note that are respectively called *sādhāraṇa ga* (f^+) and *kaiśika ni* (c^+). I agree with Jairazbhoy[84] that the latter two alterations might not have existed in the ancient period, but I doubt that thirteenth century theoreticians like Śārṅgadeva invented them, because they did not understand the ancient *sādhāraṇa* system. In my opinion the medieval musicologists only used the old *sādhāraṇa* concept in a wider sense. In his commentary on the Nāṭyaśāstra[85] the great tenth century philosopher Abhinavagupta already extended the number of altered (*vikṛta*) notes, referring to older authorities on music such as Kāśyapa and Mataṅga.

According to Abhinavagupta the *sādhāraṇa* procedure, also called *kaiśika*, involved the following notes:

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[84] N. A. Jairazbhoy, Bharata's concept of *sādhāraṇa*, in: BSOAS 21 (1958), p. 54-60.

[85] BhN. (Baroda ed.) vol. IV, p. 33-35.

śruti	2 4 3 2 4 4 3
śuddha svara:	. ni . . . sa . . ri . ga . . . ma . . . pa . . dha
vikṛta svara:	. . ni . sa . . . ri . . ga . ma . . . pa . . . dha
śruti:	3 2 4 3 2 4 4

The medieval commentator further states that this *kaiśika* procedure with the four-*śruti* intervals *ri* and *dha* could only be used in modes (*jāti*) such as *kaiśikī* and *ṣadjakaiśikī*, in which *ri* and *dha* were weak, omissible notes, or, in fundamental melodic models (*grāmarāga*) having *kaiśika*- or *bhinnakaiśika*- as a prefix to their names.

All these alterations mentioned by Abhinavagupta must have been common in medieval musical practice. The invention of the fretted stick-zither *vīṇā*, which by the tenth century had become an established fact, facilitated the application of subtle microtonal alterations. Highly developed instruments of this type, such as the *kinnarī vīṇā* with fourteen to eighteen frets, offered new possibilities. But all fretted *vīṇā* with more than one melody string, such as the *ālāpinī vīṇā*, an instrument with two melody strings, presented serious intonation problems.

In his Saṅgītaratnākara[86] the thirteenth century musicologist Śārṅgadeva mentions the following scheme of finger positions on the *ālāpinī vīṇā*:

	0	L1	L2	L4
ma string:	ma . . .	pa . . .	dha .	ni
sa string:	sa . . .	ri . . .	ga	
	0	R1	R2	

0 = open string
L = left hand
R = right hand

1 = index finger
2 = middle finger
4 = little finger

This technique of two hands alternating on the finger-board, which reminds us of the ancient Indian harp technique, may look rather unpractical. But, the fret positions are clearly marked and the names of the corresponding notes are mentioned. This scheme shows us that, when two strings of a medieval Indian stick-zither or lute were tuned to *sa* and *ma* respectively, the placing of the frets induced a problem of intonation, which could only be solved by adjustments in the ancient Indian *grāma* tone-system.

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[86] SSR. 6, 253-255.

From Śārṅgadeva's calculation of the distances between the frets on the three *kinnarī vīṇā* used in contemporary folk music[87] we may infer that in his days musical temperament had changed. The notes corresponding to the frets of the *vīṇā* described by Śārṅgadeva differ widely from the notes of the ancient tone-system calculated on the basis of *śruti* of 54.5 cents.

Medieval musicologists may have tried to explain the new musical temperament in conformity with the ancient *grāma* tone-system in deference for the sacred ancient Hindu musicology from the days of the Nāṭyaśāstra. In order to reconciliate contemporary *vīṇā* temperaments with the ancient *grāma* system the theoreticians introduced some new names for *vīṇā* tones that deviated too much from the ancient tone-system. The three-*śruti ga* was called *sādhāraṇa ga*. The three-*śruti ni* was named *kaiśika ni*. The new interval of four *śruti* between *sa* and *ri*, called "altered" (*vikṛta*) *ri*, could only be explained by theoretically lowering the ancient *śuddha sa* note to a "fallen" (*cyuta*) *sa*. By a wider interpretation of the ancient principle of overlapping of intervals (*svara-sādhāraṇa*) the medieval Indian musicologists tried to incorporate the new tone names *sādhāraṇa ga*, *kaiśika ni*, *cyuta sa*, *cyuta ma* and *vikṛta ri* in the ancient tone-system, in which originally only *antara ga* and *kākalī ni* figured as alterations based on the *svara-sādhāraṇa* system.

Sometimes medieval theoreticians might have found it difficult to understand the ancient *sādhāraṇa* principle. Nānyadeva, the eleventh century commentator on the Nāṭyaśāstra, mixed up the two types of *sādhāraṇa* notes, the ancient and the medieval ones. In his Bharatabhāṣya[88] this author describes the *sādhāraṇa ga* and the *kaiśika ni*, but he calls these new notes *antara ga* and *kākalī ni* respectively.

The principle of overlapping (*sādhāraṇa*) also proved to be a useful concept with respect to the classification of melodic materials. Already in the ancient days it was obvious that some melodies (*gāna*) or melodic phrases could be listed under more than one mode (*jāti*). In the Nāṭyaśāstra[89] this phenomenon is called overlapping of modes (*jāti-sādhāraṇa*). Siṃhabhūpāla[90], the fourteenth century commentator on the Saṅgītaratnākara, quotes a musical phrase from the *rāga mālavakaiśika* as an example of *jāti-sādhāraṇa*.

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[87] SSR. 6, 294-299; 312-316; 321-325.

[88] NānBB. 3, 145.

[89] BhN. 28, 35 (Ghosh).

chapter VII: melodic line (*varṇa*) and musical figure (*alaṃkāra*)

In the preceding chapters several theoretical aspects of the musical notes have been discussed, such as their physical production as well as their position in the tone-systems and derivative scales. In the next chapter the notes will be considered with regard to musical practice, that is to say, as sounds functioning in a melodic movement (*varṇa*).

By special ways of performing or combining the individual notes they become the characteristic tonal configurations constituting a melody, which the Indian musicologist calls *alaṃkāra*. In the Nāṭyaśāstra this Sanskrit word is used in three different contexts, i.e. in chapter 17 as a stylistic figure of poetry (*kāvya*)[91], in chapter 19 as a mode of intonation in recitation (*pāṭhya*)[92] and finally in chapter 29 as a musical term[93]. What strikes us is that in all the three concepts of *alaṃkāra* the author of the Nāṭyaśāstra has devoted most of his attention to the sound aspect. He mentions thirty-three musical *alaṃkāra*, but only six modes of intonation in recitation and only four poetic figures.

Indologists often wonder why in the Nāṭyaśāstra the number of poetic figures has been reduced to four, whereas in those days many more must have been known, since various stylistic aspects had been developed over a period of more than thousand years in a poetic tradition which dates back to the ancient poetry of the Vedas[94]. Of the four poetic figures mentioned in the Nāṭyaśāstra the metaphor (*rūpaka*) and the condensed expression (*dīpaka*) are each illustrated with a single example; besides, five cases of simile (*upamā*) are shown. But rhyme (*yamaka*), based on similarity of sound and consisting in repetition of words or syllables, is treated elaborately; its ten different types are described and provided with an example. It is obvious that in the ancient Indian theatrical science sound was considered to be one of the most important aspects of a dramatic performance.

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[90] SSR. 1, 5, 1-2, comm., vol. I, p. 152.

[91] BhN. 17, 43-86 (Ghosh).

[92] BhN. 19, 45-59 (Ghosh).

[93] BhN. 29, 23-76 (Ghosh).

[94] J. Gonda, Vedic Literature (History of Indian Literature vol. I, fasc. 1), Wiesbaden 1975, ch. V: The Style of the Vedic Hymns; the same, The meaning of the word *alaṃkāra*, in: New Indian Antiquary, extra series I (Volume in honour of F. W. Thomas), Bombay 1939, p. 97-114 (= J. Gonda, Selected Studies, Leiden 1975, II, p. 258-274).

In the ancient Indian musicology the *alaṃkāra* concept resulted in a system of thirty-three types of melodic figures. In the course of time this number increased – the Saṅgītaśiromaṇi mentions already sixty-four melodic figures -, but the idea behind the system remained the same: to analyze the melodic line (*varṇa*) of a song (*gāna*, *gīta*) on the basis of a standard system of characteristic sound patterns. A closer examination of these musical *alaṃkāra* shows us that some may be regarded as mere embellishments of the notes, while others can be classified as true melodic patterns.

In musicology we are facing the same problem as in literary aesthetics: Do the *alaṃkāra* constitute an essential part of the composition or do they represent pure ornamentation? The answer is implied in the old definition of the Nāṭyaśāstra[95], which is often quoted by later authors: ''A song without any *alaṃkāra* will be like a night without the moon, a river without water, a creeper without a flower and a woman without any ornament''. So ornamentation was considered to be an indispensable element of a musical composition. In Indian music bare tonal pitches never existed. In performance practice the notes are always connected with each other. In a melody they either appear in a smooth transition from one pitch to another or in clusters of pitches or tonal configurations. This is exactly the reason why the ancient Indian musicologist regarded the musical *alaṃkāra* as an essential element of the melodic line, as an indispensable musical element which could not be missed even in the most strictly organized (*dhruva*) compositions, the ancient Indian theatrical songs[96].

In the Nāṭyaśāstra[97] the musical *alaṃkāra* are classified according to their application in the four basic melodic lines, (*varṇa*), viz. the steady one (*sthāyin*), the unsteady one (*sañcārin*), the ascending one (*ārohin*) and the descending one (*avarohin*). Medieval Indian musicologists continued this system in its general outlines, excepting the *kampita*, which they treated separately in the miscellaneous chapter (*prakīrṇa*) as a particular variety of the *gamaka*, the embellishment of the individual notes. In medieval musical practice new ways of performing must have developed with the advent of the new lute and stick-zither type of *vīṇā*. Under the influence of the peculiar Indian lute technique of pulling the strings sidewards the vibrato might have become popular in the days of Śārṅgadeva. This author mentions various types of vibrato, viz. *tiripa*, *sphurita*, *kampita*, *āndolita* and *vali*, which he lists, together with other techniques such as portamento (*ullāsita*) and humming (*huṃphita*), under the heading *gamakabheda*, i.e. varieties of *gamaka*[98].

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[95] BhN. 29, 75 (Ghosh).
[96] BhN. 32, 8 (Ghosh).
[97] BhN. 29, 23-76 (Ghosh).

The fact that in medieval treatises the *kampita* and other techniques of tonal embellishment, "granting pleasure to the mind of the listeners" (*śrotṛcittasukhāvaha*)[99], were no longer listed under the ancient *alaṃkāra*, does not mean that they had become pure ornamentation. They were of special importance in the formation of the medieval melodic forms (*rāga*). Some of them appear under two different names, the *vali* as *vahanī*[100] and the *āhata* as *tāḍita*[101]. The first names are their *gamaka* names. Under their second name they are part of the technical phrases (*sthāya*) in the performance of a *rāga*. The original *alaṃkāra* concept, however, was never abolished in the Indian music. Even today particular tonal configurations, embellishments and special ways of tone production form an integral part of the melodic outline of a *rāga*. Unfortunately, the technical terms[102] and their theoretical definition seem to have been forgotten and their performance can only be learnt by a steady practical training under the guidance of a traditional music master.

chapter VIII: mode (*jāti*)

To determine the psychological effect and the dramatic applicability of the melodic forms of contemporary music, Bharata, the author of the Nāṭyaśāstra, devised melodic abstractions or modes (*jāti*, lit. "class, type") comprising rules regarding the order, the function and the number of notes in a melody. In ancient Indian musicology these melodic abstractions were considered to be generative (in the logic, not in the historic sense) prototypes of the more elaborate melodic forms that existed in those days. This means that in the ancient Indian theatre contemporary songs (*gāna*) were associated with particular modes (*jāti*), containing melodic characteristics (*lakṣaṇa*) that were supposed to evoke aesthetically codified emotional responses (*rasa*) in the audience[103].

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[98] SSR. 3, 87-97.
[99] SSR. 3, 87.
[100] SŚ. 14, 100f.
[101] SŚ. 14, 148f.
[102] For a chronological, comparative survey of the technical terms see p. 74, Table XII: Techniques of ornamentation.

TABLE III: ANCIENT INDIAN MODES

jāti	nyāsa	aṃśa-graha	rasa
in *ṣadjagrāma*:			
ṣāḍjī	sa	sa, ga, ma, pa, dha	vīra, raudra, adbhuta, śṛṅgāra
ārṣabhī	ri	ri, dha, ni	vīra, raudra, adbhuta
dhaivatī	dha	dha, ri	bībhatsa, bhayānaka, vīra
naiṣādī	ni	ni, ga, ri	karuṇa, vīra, adbhuta
ṣaḍjodīcyavatī	ma	ma, dha, ni, sa	hāsya, śṛṅgāra
ṣaḍjakaiśikī	ga	ga, pa, sa	karuṇa, śṛṅgāra, hāsya
ṣaḍjamadhyamā	all notes	all notes	śṛṅgāra, adbhuta, vīra
in *madhyamagrāma*:			
gāndhārī	ga	ga, sa, ma, pa, ni	karuṇa
raktagāndhārī	ga	ga, sa, ma, pa, ni	śṛṅgāra, hāsya
gāndhārodīcyavā	ma	ma, sa	śṛṅgāra, adbhuta, hāsya
madhyamodīcyavā	ma	pa hāsya,	śṛṅgāra
madhyamā	ma	ma, pa, dha, sa, ri	hāsya, śṛṅgāra
pañcamī	pa	pa, ri	hāsya, śṛṅgāra
gāndhārapañcamī	ga	pa	hāsya, śṛṅgāra, karuṇa
āndhrī	ga	ri, pa, ga, ni	vīra, raudra, adbhuta, śṛṅgāra
nandayantī	ga	pa	śṛṅgāra, hāsya, karuṇa
kārmāravī	pa	ni, ri, pa, dha	karuṇa, adbhuta, śṛṅgāra
kaiśikī	ga, pa, ni	all except ri	śṛṅgāra, hāsya

In later days the logic of the ancient Indian aesthetics was no longer understood and musicologists started explaining the *jāti-rāga* relationship as a historical development. At present many people think that the *jāti* are the ancient forerunners of the later *rāga*. They fail to understand that the Indian *jāti* are nothing but logical classifications (*jāti* literally means "class, type"), that is to say, a series of melodic abstractions devised by theoreticians to classify contemporary melodies in conformity with the rules of dramatic art. Although the ancient Greek *harmoniai* and medieval European ecclesiastical modes bear similarity to the Indian *jāti*, in the West a complete system of musical semantics has not been handed down. Modern Western semiology is still searching for keys to solve elementary problems of musical aesthetics. But in India two thousand years ago, in the days of the Nāṭyaśāstra, scholars already developed a system in which human emotions were codified and associated with clearly defined musical characteristics. Such a system of codes could only develop in a world like the ancient Hindu world, in which everything was assigned a particular place and in which every element of the human microcosmos could not only be associated but even be identified with a corresponding element of the divine macrocosmos.

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[103] See Table III: Ancient Indian modes.

The ancient Indian theatre as described in the Nāṭyaśāstra was a form of drama which we may call "total theatre", that is to say, a theatre in which acting, dancing and music were equally important. An adequate description of such a complex dramatic form required a special terminology, a system of universals applicable to all the three forms of art involved, governed by the general rules of the ancient Hindu aesthetics. In view of this we can understand that the technical terms applying to the three art forms employed in this total theatre not only bear superficial similarity, but are also closely related. Musicological terminology runs parallel to poetic-dramatic terminology (e.g.: *alaṃkāra* meaning "melodic figure" as well as "poetic figure"), not so much because the music accompanied the drama, but because the music of the ancient Indian theatre was "a drama by itself", running parallel to the drama enacted on the stage. We shall try to explain this.

According to the Nāṭyaśāstra the main aim of the ancient Indian theatre was to convert human emotions into an aesthetic form, i.e. dramatic expression (*bhāva*, lit. "manifestation, appearance") that was enjoyable to those who attended the performance. The emotional response of the audience, the relishable state of the emotion was called *rasa* (lit. "taste"). Abhinavagupta, the great medieval Hindu commentator of the Nāṭyaśāstra, explained the aesthetic experience (*rasa*) as a religious experience by stating that the enjoyment (*bhukti*) of art was leading to final emancipation (*mukti*) of the individual human soul (*ātman*), which in this way was re-unified with the universal soul (*brahman*).

In the theatre the dramatic expression (*bhāva*) of the emotions inherent in a play-wright was realized by the actors through speech, mime, gesture language and realism (*sattva*)[104]. In the ancient Indian aesthetics eight main types of *rasa* were generally recognized, viz.: heroism (*vīra*), fury (*raudra*), wonder (*adbhuta*), terror (*bhayānaka*), disgust (*bībhatsa*), humor (*hāsya*), love (*śṛṅgāra*) and compassion (*karuṇa*)[105]. These stereotyped emotional sensations resulted from their dramatic expression (*bhāva*) through the words and the gestures of the actors representing the main characters of the play. This process always contains four general types of expression, namely a predominant mode of expression, the *sthāyin bhāva*, and a number of supporting modes of expression (*sañcārin* or *vyabhicārin bhāva*); furthermore stimulating elements (*vibhāva*) and consequences (*anubhāva*)[106].

For example: The sensation (*rasa*) of compassion (*karuṇa*) is aroused by the predominant expression (*sthāyin bhāva*) of sorrow (*śoka*). The latter is stimulated (*vibhāva*) by a dramatic representation of "separation from the dear ones", is reinforced (*sañcārin bhāva*) by acted sadness and results in (*anubhāva*) weeping and lamentation of the character figuring in a scene.

The personages figuring in the ancient Indian plays were stereotyped characters, abstractions of divine and human characters figuring in the ancient Hindu world[107]. In the *nāṭaka*, the royal type of play, the main characters are the king and the queen, while the other characters are prominant personages, such as ministers, etc. In the *prakaraṇa*, the bourgois type of play, the hero may be a minister, a priest, a merchant, an army leader, etc. and among the female characters we may also find courtezans[108].

The Nāṭyaśāstra[109] also mentions eight stereotyped situations of the main female character (*nāyikā*), viz.: 1. *vāsakasajjā*, a woman who is waiting for her lover, is dressing and decorating herself; 2. *virahotkaṇṭhitā*, a woman who is distressed by the separation from her lover; 3. *svādhīnabhartṛkā*, a woman holding her lover in subjection, while he is captivated by her charm; 4. *kalahāntaritā*, a woman who is separated from her lover due to a quarrel; 5. *khaṇḍitā*, a woman who is angry because her lover is deceiving her with another female (*khaṇḍitā*); 6. *vipralabdhā*, a woman whose lover does not arrive at the meeting place; 7. *proṣitabhartṛkā*, a woman whose beloved is living abroad; 8. *abhisārikā*, a woman who without feeling shame goes out to meet her lover.

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[104] BhN. 24, 8 (Ghosh).
[105] BhN. 6, 15f. (Ghosh).
[106] BhN. 6, 31 (Ghosh).
[107] BhN. ch. 34 (Ghosh).
[108] BhN. 20, 10-12; 18; 51 (Ghosh).
[109] BhN. 24, 210-219 (Ghosh).

In the ancient drama vocal music was very important. Songs were sung by special singers, or by the actors and dancers themselves. But the singing was not always predominant. In conformity with the musical styles (*vṛtti*) the instrumental music performed on various types of harp, flutes and drums could have an accompanying function, could be equally important as the vocal music, or could even be predominant. To describe the music that was appropriate to the play enacted on the stage the theoreticians devised a musicological terminology based on the same kind of universals as dramatic terminology. The author of the Nāṭyaśāstra[110] himself compares the two main types of plays, *nāṭaka* and *prakaraṇa*, with the two main tone-systems of the ancient Indian music, the *ṣadja*- and *madhyama-grāma*. His description of the fundamentals of dramatic music is, as we would call it today, semiotic. He tries to determine the effect of music on the listener by assigning a particular *rasa* experience to each of the seven notes of the octave. Just as he distinguishes between predominant (*sthāyin*) and complementary (*sañcārin*) modes of dramatic expression (*bhāva*), he distinguishes, in the case of musical expression, between dominant central notes (*aṃśa-vādin*) and notes that are consonant (*saṃvādin*) with these central notes, i.e. notes having a perfect fourth or perfect fifth interval relationship with that note. In this system the dissonants (*vivādin*), i.e. notes having a minor second or a major seventh interval relationship with the dominant, get a special dimension, if we compare them with the *vibhāva*, the dramatic stimuli. The secondary consonants (*anuvādin*), i.e. all other tonal relationships with the dominant, also become more interesting, if we compare them with the *anubhāva*, the dramatic consequences.

We may say that the emotional tension in the four main types of dramatic expression (*bhāva*) has its counterpart in the musical tension of the intervals between the notes, determined by the consonance and dissonance principle. Whereas the dramatic expression is realized in the personages appearing on the stage, the musical expression manifests itself in the melodies. The Nāṭyaśāstra classifies the dramatic personages according to certain stereotyped characters. In the same way it classifies the melodies according to modes (*jāti*), containing all melodic characteristics that might be important, such as initial note (*graha*), dominant (*aṃśa*), final note (*nyāsa*), secondary final note (*apanyāsa*), upper limit (*tāra*), lower limit (*mandra*), omissible notes in the pentatonic (*auḍava*) and hexatonic (*ṣāḍava*) forms, as well as frequent (*bahu*) and rare (*alpa*) notes. The emotional expression of these modes (*jāti*) is in the first place determined by the emotional effect (*rasa*) of their dominant (*aṃśa*), initial note (*graha*) and final note (*nyāsa*). It is reinforced by consonance (*saṃvādin*) relationships between these predominant notes and the other notes in the mode.

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[110] BhN. 20, 5f. (Ghosh).

We may assume that already in the ancient period the musicologists started identifying the melodic modes (*jāti*) with the stereotyped characters of drama. Unfortunately the Nāṭyaśāstra does not provide us with any further keys to this system of identifications. In later days, from the fifteenth century onwards, the musicologists and the miniature painters arranged the male and female personifications of the melodic forms, *rāga* and *rāgiṇī*, in standard sets called "garlands of *rāga*" (*rāgamāla*).

The oldest Sanskrit work on music speaking of male and female *rāga* is the Saṅgītamakaranda by Nārada[111], approximately dating from the twelfth century. No older Sanskrit treatises in which this subject is treated in a detailed manner have come down to us.

However, Tamil literature from the so-called "academic" (*saṅgam*) period, that is to say poetic literature from the first centuries A.D., can fill the gap in our knowledge, if we try to understand its poetic conventions or codes as described in the Tolkāppiyam, the oldest Tamil grammar. In the third part of that work, the Poruḷatikāram, dealing with subject-matter, the author mentions five types of love poetry (*akam*) each of which is connected with a particular landscape, a mode of conduct of the main character, a god, a season, a time of the day, a musical scale, etc.[112]. The five modes of conduct (*tiṇai*) bear similarity to the *nāyikā* types described in the Nāṭyaśāstra:

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[111] NārSM. 3, 53-78.

[112] See K. V. Zvelebil, Tamil Literature, Wiesbaden 1974, p. 366.

tiṇai		*nāyikā*
iruttal	waiting for the beloved	*vāsakasajjā*
puṇartal	union of lovers	*svādhīnabhartṛkā*
pirital	separation, elopement	*vipralabdhā, abhisārikā*
ūṭal	feigned quarrel	*khaṇḍitā, kalahāntaritā*
inraṅkal	pining, longing	*virahotkaṇṭhitā, proṣitabhartṛkā*

The musical scales, *mullai-yāl̲, kuriñci-yāl̲, pālai-yāl̲, maruta-yāl̲* and *cevvaḻi-yāl̲* (in musical practice replacing the *neytal-yāl̲*), figuring in the ancient system of Tamil poetics[113], represent regional varieties of tuning the harp (*yāl̲* = Sanskrit *vīṇā*). These ancient Tamil scales are comparable to the *grāma* of Sanskrit musicology. But the Tamil authors usually mention five scales, while in the Nāṭyaśāstra the number of basic scales is reduced to two, viz. *ṣaḍja-* and *madhyama-grāma*. Some Sanskrit authors still mention an older, third scale, the *gāndhāra-grāma*, the practice of which was ascribed to heavenly beings. It is obvious that this scale with its peculiar notes (b$^-$ c d e$^-$ f$^+$ g a), resembling the Tamil *neytal-yāl̲* (c d♭ e♭ f g♭ a♭ b♭) was not used in the actual practice. In ancient Tamil music the *neytal-yāl̲* was usually replaced by the *cevvaḻi-yāl̲* (c d♭ e♭ f g a♭ b♭).

TABLE IV: ANCIENT TAMIL SCALES

mullai-yāl̲	kuriñci-yāl̲	pālai-yāl̲	maruta-yāl̲	neytal-yāl̲
c d e g a	c d e f g a b	c d e f g a b♭	c d e f♯ g a b	c d♭ e♭ f g♭ a♭ b♭
waiting	union	separation	quarrel	longing
forest	mountains	desert	meadow	seashore
rains	winter	summer	all seasons	early summer
evening	night	noon	dawn	sunrise
Kṛṣṇa	Murugan	Kālī	Indra	Varuṇa

According to S. Ramanathan[114], Aṭiyārkkunallār, the medieval commentator on the Cilappatikāram, devised two methods of deriving the five ancient Tamil *yāl̲* as secondary octave scales from a main scale, that is to say, the "old method" with *pālai-yāl̲*, called *cempālai* (= Sanskrit *madhyama-grāma* from *ma*) as a basic scale, and the "new method'' with *arumpālai*, corresponding to the *ṣaḍja-grāma* of Sanskrit musicology, as a basic scale.

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[113] See below, Table IV: Ancient Tamil scales; compare K. V. Zvelebil, The Smile of Murugan, Leiden 1973, p. 100.

[114] S. Ramanathan, Music in Cilappatikāram, Madurai 1979, p. 23.

We have reasons to believe that in the days of the Nāṭyaśāstra the Sanskrit musicologists knew a larger number of scales, although only two, i.e. *ṣaḍja-* and *madhyama-grāma*, were regarded as basic scales. According to the Nāṭyaśāstra[115] six different scales should be used in the six main phases (*sandhi*) of a dramatic performance, viz.: *ṣāḍava* in the preliminaries (*pūrvaraṅga*), *madhyama-grāma* in the opening (*mukha*), *ṣaḍjagrāma* in the progression (*pratimukha*), *sādhārita* in the central part (*garbha*), *pañcama* in the reflective part (*avamarśa*) and *kaiśikamadhyama* in the conclusion (*nirvahaṇa*).

While the Nāṭyaśāstra does not provide us with any further details of these scales – excepting of course the *ṣaḍja-* and *madhyama-grāma* – the other Sanskrit works describe these six together with a seventh one, named *kaiśika*, as principal melodic forms, illustrating them with music examples. The Kuḍimiyāmalai musical inscriptions, engraved on a rock behind the Śikhanāthasvāmi temple and dating from the times of the Pallava king Mahendra Varmā I (seventh century A.D.), show us that these seven scales were regarded as standard melodic forms[116].

The term *rāga*, however, is not found in the Nāṭyaśāstra, a fact that has been confirmed by Mataṅga[117]. The latter author is the first to define this melodic concept[118]: ''That which delights the mind of the people by its varieties of sound, tones and melody is called *rāga*''. The theoreticians of the Nāṭyaśāstra contented themselves with a general modal abstraction as the *jāti* to determine the emotional impact of the melodies used in dramatic music, but musicologists who wanted to describe more musical details, such as melodic line (*varṇa*) and melodic figures (*alaṃkāra*), used the concept of *rāga* (from the Sanskrit root *rañj-*, ''to adorn'', ''to charm'') to indicate the individual musical character of the melodic forms. The Tamil language has a similar term to denote this melodic device, namely *paṇ*, meaning ''decoration, appropriateness'' (from the root

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[115] BhN. 32, 485, Ghosh, Transl. II, p. 156; MBṛh. p. 187.

[116] See R. Sathyanarayana of Mysore Brothers, Kuḍimiyāmalai Inscription on Music, Sri Varalakshmi Academy Publication Series 3, Mysore 1957; V. Premalatha, Kudumiyanmalai Inscription on Music, Madurai 1986.

[117] Compare MBṛh. 279, p. 81: *rāgamārgasya yad rūpaṃ yan noktam bharatādibhiḥ.*

[118] MBṛh. 281: *yo 'sau dhvaniviśeṣas tu svaravarṇavibhūṣitaḥ rañjako janacittānāṃ sa ca rāga udāhṛtaḥ.*

paṇṇu, "to make, to adorn").

In Tamil musicology the five ancient tuning systems, *mullai*, *kuriñci*, *pālai*, *maruta* and *cevvaḻi* (instead of *neytal*) not only represent scales (*yāḻ*) but also melodic forms (*paṇ*). While the ancient Tamil poetics offers a detailed system of poetic, musical and religious associations, in which every *yāḻ*, c.q. *paṇ*, has its corresponding deity, dramatic situation, time, season, etc., in musicological Sanskrit literature such complete sets only appear much later, i.e. from the thirteenth century onwards. The Bṛhaddeśī, a treatise dating from before the eighth century A.D., only mentions the dramatic situation in which some of the *rāga* were used[119], e.g.:

rāga	dramatic situation
bhinnapañcama	entrance of the principal actor
hindolaka	union of lovers
mālavakaiśika	love in separation
narta	congregation of wandering people
bhinnaṣaḍja	a hero on hunt
mālavapañcama	entrance of the chamberlain
ṭakkarāga	pure heroism

The above-mentioned *rāga* examples all belong to the medieval class of *grāmarāga*. In these principal melodic forms the ancient mode (*jāti*) can still be identified and the stereotyped sentiments (*rasa*) of these modes are sometimes relevant to the dramatic situation in which the *rāga* can be used, but the *rāga*'s predominant mood seems to be the *rasa* corresponding to the *rāga*'s own dominant note (*aṃśa*). The *rāga bhinnaṣaḍja*, for instance, is related to *ṣaḍjodīcyavatī*, a *jāti* expressing the comic and the erotic sentiment. However, according to Mataṅga's definition[120] the predominant moods of this *rāga* are terror and disgust, corresponding to the emotional associations of the *rāga*'s dominant note *dha*.

After the twelfth century A.D., due to the invention of the fretted stringed instruments, the Indian tone-system changed considerably. In spite of this development the Sanskrit authors continued for a long time to describe the *rāga* in the traditional way, preserving the ancient *grāma* and *jāti* relationship in their definitions of the *rāga*.

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[119] MBṛh. p. 88f.; 94f. and 98f.

[120] MBṛh. p. 89.

From the sixteenth century onwards the *rāga* were definitely arranged in new systems of scales (*mela*, *saṃsthāna*, *thāṭa*), based on a division of the octave into twelve semitones. The old *grāma* and *jāti* concepts became irrelevant. Only the dominant note (*aṃśa-vādin*) and the consonance/dissonance (*saṃvādin/vivādin*) principle retained their semiotic value in classical Indian music.

chapter IX: style of singing (*gīti*)

Already in the days of the Nāṭyaśāstra the Indian musicologists noticed that in a vocal performance the musical setting was not only based on purely melodic principles, such as *jāti*, *varṇa* and *alaṃkāra*, but also required a rhythmic presentation of the song text. Therefore they recognized four styles of singing (*gīti*), i.e. four modes of rhythmic presentation that were characterized by a specific pace of the words. In the first *gīti*, *māgadhī*, called after the Eastern Indian district Magadha, the speed of pronunciation of the words of a text line or a phrase was doubled or quadrupled, while certain words were repeated. In the case of *ardhamāgadhī* the qualification *ardha* (''half'') indicates that in this *gīti* the speed of pronunciation was only doubled. In the so-called ''correct'' style of singing (*sambhāvitā gīti*) the words, mainly consisting of long syllables, were rendered in a steady tempo. Likewise, in the ''abundant'' style of singing (*pṛthulā gīti*) the words, for the most part containing short syllables, retained the same pace throughout the presentation of a line.

One should bear in mind that this *gīti* technique of singing a text in a particular tempo was considered to be independent of the main tempo of the music. We can easily understand that the *sambhāvitā gīti* with its steady, long syllables was rendered in a moderate tempo and that the *pṛthulā gīti* with its many short syllables was realized in a slow tempo. But it must have been quite difficult to double and quadruple the speed of the words, when the basic tempo of the music was already fast, as it used to be in the case of the *māgadhī gīti*. However, it is especially this ancient technique of proportionally changing the speed of the words, which has been preserved in classical Indian music. Today it is still used in South India, in the *pallavi* improvisations of Karṇāṭak music. In North India it has its equivalent in the technique of doubling (*duguṇ*) and quadrupling (*cauguṇ*) during a traditional *dhrupad* performance.

chapter X and XI: classification and characteristics of the *rāga*

In the introduction to chapter VIII (mode, *jāti*) we have already stated that in the ancient Indian system of aesthetics as described in the Nāṭyaśāstra the modal abstraction (*jāti*) occupies a prominent place and is used to classify dramatic music in conformity with the aesthetic enjoyment (*rasa*), whereas the individual melodic forms (*rāga*) are only mentioned incidentally. Six of the seven standard *rāga* of contemporary music, viz. *ṣaḍjagrāma*, *madhyamagrāma*, *ṣāḍava*, *sādhārita*, *pañcama* and *kaiśikamadhyama*, respectively, are prescribed for the preliminaries (*pūrvaraṅga*) and the five main phases (*sandhi*) of a dramatic performance.

Mataṅga, whose treatise Bṛhaddeśī has unfortunately been handed down in a rather corrupt manuscript, enables us to get some insight into the music from before the eighth century A.D. and to distinguish between traditional (*mārga*) and popular (*deśī*) music of those days. It appears that in the ancient period not only the seven standard melodic forms (*grāmarāga*) of the Kuḍimiyāmalai rock inscriptions (six of which are mentioned in the Nāṭyaśāstra) were known, but also a large number of traditional and popular *rāga* were used. Mataṅga describes thirty-two traditional *grāmarāga* and lists them under five classes or styles of performance (*gīti*)[121].

TABLE V: GRĀMARĀGA

tone-system (*grāma*)	melodic form (*grāmarāga*)	style of performance (*gīti*)
ṣaḍjagrāma	śuddhakaiśikamadhyama	śuddhā gīti
	śuddhasādhārita	
	ṣaḍjagrāma	
madhyamagrāma	śuddhaṣāḍava	
	śuddhakaiśika	
	madhyamagrāma	
	śuddhapañcama	
ṣaḍjagrāma	bhinnaṣaḍja	bhinnā gīti
	bhinnakaiśikamadhyama	
madhyamagrāma	bhinnatāna	
	bhinnakaiśika	
	bhinnapañcama	
ṣaḍjagrāma	gauḍakaiśikamadhyama	gauḍā gīti
	gauḍapañcama	
madhyamagrāma	gauḍakaiśika	

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[121] See below, Table V: Grāmarāga.

TABLE V (cont.)

ṣaḍjagrāma	sauvīra	rāgā (or: vesarā) gīti
	ṭakka	
	vesaraṣāḍava	
madhyamagrāma	boṭṭa	
	mālavakaiśika	
	mālavapañcama	
sa- and ma-grāma	ṭakkakaiśika	
	hindola	
ṣaḍjagrāma	śaka	sādhāraṇā gīti
	rūpasādhārita	
	bhammānapañcama	
	pañcamaṣāḍava[122]	
	revagupta[123]	
madhyamagrāma	ṣaḍjakaiśika	
	narta	
	gāndhārapañcama	
sa- and ma-grāma	kakubha	

Later musicologists, such as Śārṅgadeva, Kumbha and the authors of the Saṅgītaśiromaṇi, associated these styles (*gīti*) in which the *rāga* were performed with particular times, that is to say, the *śuddhā* and *bhinnā gīti* with the morning, the *gauḍā gīti* with the middle of the day and the *vesarā gīti*, also called *rāgā gīti*, with the evening, whereas the *sādhāraṇā gīti* could be performed at any time. The idea of associating style with time was not new. Already in the Nāṭyaśāstra particular times were assigned to the dramatic styles[124]. Since these styles were also connected with particular sentiments (*rasa*)[125], we may note the following cross-relationships:

dramatic style	sentiment	time
eloquent (*bhāratī*)	compassion (*karuṇa*) wonder (*adbhuta*)	early morning
grand (*sātvatī*)	heroism (*vīra*) wonder (*adbhuta*)	forenoon

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[122] Only MBṛh. lists this *rāga* as *grāmarāga*; according to SSR. and SŚ. it is an *uparāga*.

[123] See note 122.

[124] BhN. 27, 87-98 (Ghosh).

[125] BhN. 22, 63-65 (Ghosh).

bold (*ārabhaṭī*)	fury (*raudra*)	afternoon
	terror (*bhayānaka*)	
	disgust (*bībhatsa*)	
graceful (*kaiśikī*)	mirth (*hāsya*)	evening
	love (*śṛṅgāra*)	

As far as the *rāga* styles are concerned, Mataṅga states that in the pure style (*śuddhā gīti*) the notes should be rendered in regular order with their full number of *śruti*, whereas in the irregular style (*bhinnā gīti*) the notes should be sung in a non-scalar, "crooked" (*vakra*) order with subtle grace notes such as the *ullāsita*, a special type of portamento[126]. In Mataṅga's description the *gauḍā gīti* appears to be a bold, skilful and spirited style like the *gauḍā rīti* style of writing, that is to say, a lively musical style in which the voice has to cover three octaves, while the melody continuously ascends or descends[127]. According to Mataṅga[128] and Śārṅgadeva[129] the singer should in this *gauḍā gīti* perform firm notes (*gāḍha*) with vibrato (*gamaka*) in the three octaves and employ the *ohāṭī* technique, a difficult type of vocalization (*ākāra*) consisting of very fast and soft notes rendered with the fast *kampita* vibrato, starting from the lower octave and proceeding with ascending or descending movements covering three octaves. Mataṅga[130] states that the passionate *rāgā gīti* with its graceful vibratos requires the skill of an expert and says that in the Durgāśakti tradition this style is also called *vesarā* on account of the rapid notes (*vegasvara*) figuring in its fourfold melodic line[131]. Mataṅga[132] defines the universal *sādhāraṇā gīti* as a smooth, polished style of singing with delightful, slightly quick notes appearing in regular order and a blend of various timbres (*kāku*).

Besides these five traditional styles in which the *grāmarāga* should be performed, Mataṅga mentions two popular styles destined for the melodic forms of contemporary music, in the first place, a regional style (*bhāṣā*) with charming, well-structured improvisations (*prayoga* = *ālāpa*) and the characteristic timbre of the Mālavī language[133], and in the second place, a tribal style (*vibhāṣā*) with a fast vibrato (*kampita*) and high to very high notes[134]. The fact that *ma* in the middle octave is a predominant note may mean that the melodies of this tribal style were, as present South Indian musicologists would call it, *madhyamaśruti*, i.e. melodies in which *ma* of the middle octave is used as a tonic.

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[126] MBṛh. 291f.

[127] MBṛh. 297.

[128] MBṛh. 334.

[129] SSR. 2, 1, 4f.; Siṃhabhūpāla on SSR. 1, 2, 2-5, vol. II, p. 5, quoting Mataṅga; compare MBṛh. 293-297; 299 and 334.

[130] MBṛh. 297.

[131] For the four traditional types of melodic line (*varṇa*), viz. steady (*sthāyin*), ascending (*ārohin*), descending (*avarohin*) and unsteady (*sañcārin*), see ŚŚ. 7, 3-7; MBṛh. p. 94; SSR. 2, 1, 6.

[132] MBṛh. 302f.

The ancient classification of the traditional thirty-two *grāmarāga* according to five styles of performing has been handed down from Mataṅga's days up to the sixteenth century with hardly any changes. Only Mataṅga's *grāmarāga pañcamaṣāḍava* and *revagupta* are in Śārṅgadeva's system listed as *uparāga*, a class of *rāga* closely connected with the *grāmarāga* and just as the latter based on the ancient concept of theatrical modes (*jāti*). Mataṅga[135] informs us that according to Yāṣṭika, an ancient authority on music, the popular *bhāṣā* sprang from the traditional *grāmarāga*. We must understand that this is not an artificial explanation denying the "natural" origin of the melodies. Yāṣṭika only continues the ancient Indian generative theory of musical aesthetics in which every melodic form is classified as a derivative of a traditional one. In this way, *antarabhāṣā* derive from *vibhāṣā*, the latter from *bhāṣā* that are produced by *grāmarāga* which themselves are generated by "parent" *jāti* modes based on the tone-systems (*grāma*).

TABLE VI: BHĀṢĀ, VIBHĀṢĀ AND ANTARABHĀṢĀ

grāmarāga	bhāṣā	vibhāṣā	antarabhāṣā
ṭakka	travaṇā	devāravardhanī	
	madhyamagrāmadehā	āndhrī	
	mālavavesarī	gurjarī	
	kolāhalā	bhāvanī	
	vegarañjī		
	chevāṭī		
	travaṇodbhavā		
	saurāṣṭrī		
	pañcamī		
	dohyā		

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[133] MBṛh. 304-306.
[134] MBṛh. 306-308.
[135] MBṛh. p. 105.

TABLE VI (cont.): BHĀṢĀ, VIBHĀṢĀ AND ANTARABHĀṢĀ

grāmarāga	bhāṣā	vibhāṣā	antarabhāṣā
ṭakka (cont.)	pañcamalakṣitā		
	gāndhārapañcamī		
	tānavalitā		
	lalitā		
	mālavī		
	tānā		
	vesarī		
	ravicandrikā		
	saindhavī		
	ābhīrikā		
bhinnaṣaḍja	madhyamā	devāravardhinī	
	travaṇā	kālindī	
	śuddhā	mālavī	
	dākṣinātyā	paurālī	
	niṣādinī		
	gāndhāravallī		
	kacchellī		
	suravallī		
	pulindikā		
	gāndhārī		
	saindhavī		
	kālindī		
	lalitā		
	baṅgālī		
	tumbarī		
	ṣaḍjabhāṣā		
	śrīkaṇṭhikā		
mālavakaiśika	gauḍī	kāmbhojī	
	harṣapurī	devāravardhanī	
	śuddhagurjarī		
	ardhavesarī		
	ābhīrikā		
	paurālī		
	vāṅgālī		
	khañjanī		
	mālavarūpa		
	śuddhā		
	mālavavesarī		
	māṅgalī		
	saindhavī		
śuddhapañcama	ābhīrī	bhammāṇī	
	dākṣiṇātyā	āndhālikā	
	gurjarī		
	āndhrī		
	saindhavī		
	trāvaṇī		

TABLE VI (cont.): BHĀṢĀ, VIBHĀṢĀ AND ANTARABHĀṢĀ

grāmarāga	bhāṣā	vibhāṣā	antarabhāṣā
suddhapañcama (cont.)	tānodbhavā		
	kaiśikī		
	māṅgalī		
	bhāvanī		
kakubha	kāmbhojī	ābhīrikā	śālavāhaṇikā
	madhyamagrāmā	madhukarī	
	ragantī	bhogavardhanī	
	bhinnapañcamī		
	madhurī		
	śakamiśra		
ḥindola	bhinnapaurālikā		
	ṣaḍjamadhyamā		
	cūtamañjari		
	chevāṭī		
	piñjarī		
	gauḍī		
	mālavavesarī		
	madhurī		
	vesarī		
bhinnapañcama	śuddhabhinnā	kauśalī	
	varāṭikā		
	viśālinī		
	dhaivatabhūṣitā		
pañcamaṣāḍava	potā	pallavī	śakalalitā
			bhāsavalitā
			kiraṇāvalī
sauvīra	sādhāritā		
	sauvīrī		
	gāndhārī		
	vegamadhyamā		
vesaraṣāḍava	naṭṭā	śrīkaṇṭhī	
	bāhyaṣāḍavā	pārvatī	
mālavapañcama	vibhāvinī		
	vedavatī		
	bhāvanī		
ṭakkakaiśika	mālavā	drāviḍī	
	bhinnalalitā		
bhinnatāna	tānodbhavā		
	rāgā		
gāndhārapañcama	gāndhārikā		
boṭṭa	māṅgalī		
revagupta	śakā		

The old classification of the regional melodies (*bhāṣā*) with their tribal sub-melodies (*vibhāṣā* and *antarabhāṣā*) according to fifteen "parent" (*janaka*) *grāmarāga*[136], a system which Mataṅga[137] ascribes to Yāṣṭika, has for the most part been accepted by later authors. Among these fifteen generative *grāmarāga* six seem to have been the most productive ones, as the largest number of popular melodies (*bhāṣā*, etc.) are listed under them. These six most productive *grāmarāga*, viz. *ṭakka*, *śuddhapañcama*, *hindola*, *mālavakaiśika*, *kakubha* and *bhinnaṣaḍja*, which Kumbhā[138] mentions as the six parent *rāga* of the Mataṅga tradition, are very important *rāga* in the history of Indian music, because they are directly related to the six main *rāga* of the later *rāgamāla* systems.

Of the six important old *grāmarāga* two, i.e. *mālavakaiśika* and *hindola*, figure as "male" *rāga* in the well-known *rāgamāla* system ascribed to Hanuman, which the sixteenth century author Dāmodara has expounded in his treatise Saṅgītadarpaṇa[139], a work from which in later days *rāgamāla* miniature painters quoted poetic descriptions (*dhyāna*) and musical definitions (*rāgalakṣaṇa*).

rāgamāla system ascribed to Hanuman:

bhairava
mālavakaiśika
hindola
dīpaka
śrīrāga
megharāga

Five of the six old predominant *grāmarāga* were regarded as "parent" (*janaka*) of the six "male" *rāga* of another well-known *rāgamāla* system ascribed to Brahmā[140]:

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[136] See above, Table VI: Bhāṣā, vibhāṣā and antarabhāṣā.

[137] MBṛh. p. 105.

[138] KuSR. 2, 2, 1, 66.

[139] DāmSD. 2, 32; O. C. Gangoly, Rāgas & Rāgiṇīs, vol. I, Calcutta 1948 (1935), App. 15: Meṣakarṇa's Rāgamāla; App. 25: Bhāvabhaṭṭa's *rāga* system in the Anūpasaṅgītāṅkuśa (1674-1701 A.D.).

[140] Gangoly, o.c., App. 4: second scheme; App. 21 and 31; compare NārSM. 3, 73f.

parent *grāmarāga*	male *rāga* of *rāgamāla*
ṭakka	*śrīrāga*
,,	*megharāga*
śuddhapañcama	*pañcama*
hindola	*vasanta*
kakubha	*naṭṭanārāyaṇa*
bhinnaṣaḍja	*bhairava*

In fifteenth century musicological works such as Kumbhā's Saṅgītarāja and the Saṅgītaśiromaṇi *śrīrāga*, *megharāga*, *pañcama*, *vasanta*, *naṭṭanārāyaṇa* and *bhairava* are classified as *rāgāṅga*. This is a group of popular *rāga* which are considered to be subdivisions (*aṅga*), i.e. derivatives, of the traditional *grāmarāga*[141], because they bear strong resemblance (*chāyā*, lit. "shade" or "reflection") to the latter. It seems that the *grāmarāga-rāgāṅga* relationship was already recognized in ancient Indian musicology. Kallinātha, commenting upon the Saṅgītaratnākara[142], quotes a *rāgāṅga* definition from Mataṅga. Unfortunately, this section of the Bṛhaddeśī has not yet been discovered. Nānyadeva, the eleventh century commentator on the Nāṭyaśāstra, who quotes Mataṅga's definitions of the *rāga bhairava*[143] and *megharāga*[144], calls them *vibhāṣā*[145].

Already in medieval musicology the *grāmarāga*, *bhāṣā*, *vibhāṣā* and *antarabhāṣā* division was most probably not sufficient for a complete classification of the vaste repertoire of contemporary popular music. For that reason the fourfold classification *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga*, mentioned by Śārṅgadeva[146] and ascribed to Mataṅga[147] may have been divised. The *upāṅga* appears to have been a subdivision of the *rāgāṅga* class. The *bhāṣāṅga* were considered to be derivatives of the *bhāṣā*[148]. The *kriyāṅga* are of special interest, because according to Mataṅga's definition quoted by Siṃhabhūpāla[149] they were sung by singers entirely devoted to religious hymns (*stutitatpara*), performing individual worship (*ātmakriyā*), exciting feelings of grief (*śoka*), heroism (*utsāha*), compassion (*karuṇa*), etc. Many of the well-known older (*purvaprasiddha*) *kriyāṅga* mentioned by Śārṅgadeva[150] may have been devotional hymns (*krī, kriyā, kṛti = kīrtana*) to particular deities, e.g.: *śivakriyā*, a hymn to the god Śiva; *makarakrī*, a song in praise of the delphin, the emblem of the god Kāmadeva; *trinetrakrī*, a hymn to "the three-eyed one", i.e. Śiva, and *indrakrī*, a hymn to the god Indra. Some of these hymns may have been intended to acquire a special favour from the gods, such as *ojakrī*, asking for prestige (*ojas*); *dhanyakṛti*, asking for wealth; or *vijayakrī*, a prayer for victory. In Śārṅgadeva's days many of these ancient devotional melodies may already have lost their popularity. Apparently in conformity with the religious practice of those days only three well-known contemporary (*adhunaprasiddha*) *kriyāṅga* are mentioned by Śārṅgadeva[151], viz. *rāmakṛti*, a hymn to Rāma; *gauḍakṛti*, according to Kumbhā[152] a hymn to the goddess Sarasvatī; and *devakṛti*, which was, as appears from Kumbhā's iconographic description[153], a hymn to the god Viṣṇu.

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[141] See Table VII: Rāgāṅga, kriyāṅga and upāṅga.

[142] SSR. 2, 2, 1f., vol. II, p. 15.

[143] NānBB. 7, 197, vol. II, p. 278.

[144] NānBB. 7, 222, vol. II, p. 287.

[145] NānBB. 7, 44f.

[146] SSR. 2, 2, 1f. For the classification of these *rāga* according to the Saṅgītaśiromaṇi see Tables VII, VIII and IX.

[147] See Siṃhabhūpāla's commentary on SSR. 2, 2, 9-19, vol. II, p. 18f.

[148] Compare Siṃhabhūpāla on SSR. 2, 2, 9-19, vol. II, p. 18, quoting Mataṅga's definition.

TABLE VII: RĀGĀṄGA, KRIYĀṄGA AND UPĀṄGA

grāmarāga	rāgāṅga	kriyāṅga	upāṅga
ṭakka	śrīrāga		
	[megharāga]		
	kolāhala		
	gauḍa		
bhinnaṣaḍja	bhairava	marutkṛti	
	karṇāṭa		
	ghaṇṭārava		
mālavakaiśika	mālavaśrī		
śuddhapañcama	pañcama		
kakubha	naṭṭanārāyaṇa		
hindola	vasanta	goṇḍakṛti	
śuddhakaiśikamadhyama	dhanyāsī		
śuddhaṣāḍava	toḍī		
	śuddhabaṅgāla		

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[149] Compare Siṃhabhūpāla on SSR. 2, 2, 9-19, vol. II, p. 18f.: *gāyakaiḥ stutitatparaiḥ śokotsāhakaruṇādidīpakātmakriyāditaḥ* (read: *-oditāḥ*) *jāyante ca yato nāma kriyāṅgās tena hetunā.*

[150] SSR. 2, 2, 6-8.

[151] SSR. 2, 2, 13.

[152] KuSR. 2, 2, 4, 8.

[153] KuSR. 2, 2, 4, 11.

TABLE VII (cont.)

grāmarāga	rāgāṅga	kriyāṅga	upāṅga
madhyamagrāma	madhyamādī		
bhinnakaiśikamadhyama	dīpaka		
bhinnapañcama	varāṭī		
vesaraṣāḍava	kāmoda		
gāndhārapañcama	deśākhyā		
	[āmrapañcama]	rāmakṛti	
pañcamaṣāḍava	gurjarī		
revagupta	deśī		
		svabhāvakrī	svabhāvakrī
			suhadrī
			ojakrī
		devakrī	devakrī
			hemakrī
		indrakrī	indrakrī
		trinetrakrī	trinetrakrī
			vipāthakrī

TABLE VIII: BHĀṢĀ AND BHĀṢĀṄGA

bhāṣā	bhāṣāṅga
bāṅgālī	ādikāmodikā
sauvīrī	śuddhavarāṭī (= baṭukī)
lalitā	lalitā
kaiśikī	kaiśikī
piñjarī	naṭṭā
bhogavardhinī	prathamamañjarī
	velāvalī
mālavā	mālava
kolāhala	rāmakṛti
vegarañjī	karṇāṭabaṅgāla
	nāgadhvani
dākṣiṇātyā	āndhālī
travaṇā	bhūpālī
	ḍombakrī
	trāvaṇī
ragantī	śāvarī
madhukarī	
chevāṭī	

TABLE IX: RĀGĀṄGA, BHĀṢĀṄGA AND UPĀṄGA

rāgāṅga/bhāṣāṅga	upāṅga
varāṭī	drāviḍī
	kauntalī
	saindhavī
	apasthānā
	hatasvarā
	pratāpā

TABLE IX (cont.)

rāgāṅga/bhāṣāṅga	upāṅga
toḍī	chāyā
	turuṣkā
gurjarī	mahārāṣṭrā
	saurāṣṭrā
	dakṣiṇā
	drāviḍā
	[sāma]
velāvalī	bhuñcī
	khambhāvatī
	chāyā
	pratāpā
gauḍī	1. gauḍī
	2. gauḍī
gauḍa	deśavāla = kedāra
	turuṣka = mālavagauḍa
	karṇāṭa
	drāviḍa
āndhālī	malhārī
	malhāra
bhairava	bhairavī
naṭṭā	chāyanaṭṭā
āḍikāmoda	siṃhalīkāmoda
chevāṭī	vallāṭī
madhyamādi	śaṃkarābharaṇa
karṇāṭa	karṇāṭī

Unfortunaly, to make things more complicated, Śārṅgadeva[154] mentions a third classification system, which entails a division into the following three classes: 1. thirty *grāmarāga*, corresponding to thirty of the thirty-two traditional *grāmarāga* mentioned by Mataṅga[155]; 2. eight *uparāga*, viz.: *śakatilaka*, *ṭakkasaindhava*, *kokilapañcama*, *revagupta*, *pañcamaṣāḍava*, *bhāvanapañcama*, *nāgagāndhāra* and *nāgapañcama*; 3. twenty *rāga* without prefix, viz.: *śrīrāga*, *naṭṭā*, two *baṅgāla*, *bhāsa*, *madhyamaṣāḍava*, *raktahaṃsa*, *kolhahāsa*, *prasava*, *bhairava*, *dhvani*, *megharāga*, *somarāga*, two *kāmoda*, *āmrapañcama*, *kandarpa*, *deśākhya*, *kaiśikakakubha* and *naṭṭanārāyaṇa*. However, after defining the thirty *grāmarāga*, Śārṅgadeva only mentions the characteristics of two of the eight *uparāga*, namely *revagupta* and *pañcamaṣāḍava*. From the twenty *rāga* without prefix he only describes eleven in a detailed manner, viz.: *śrīrāga*, two *baṅgāla*, *madhyamaṣāḍava*, *śuddhabhairava*, *megharāga*, *somarāga*, two *kāmoda*, *āmrapañcama* and *deśākhya*.

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[154] SSR. 2, 1, 8-18.
[155] See Table V: Grāmarāga.

In the Saṅgītaśiromaṇi the number of *grāmarāga* is thirty just as in Śārṅgadeva's system, but the *uparāga* do not include Śārṅgadeva's *kokilapañcama* and *bhāvanapañcama*, while the number of *rāga* without prefix has been reduced to eight, viz.: *śrīrāga*, *somarāga*, two *kāmoda*, *āmrapañcama*, two *baṅgāla* and *megharāga*.

In addition to these systems the Saṅgītaśiromaṇi presents a peculiar *rāga-rāgiṇī* system which, as far as I know, is not found elsewhere. In this system some of Śārṅgadeva's twenty *rāga* without prefix figure among the six predominant "male" *rāga*, viz. *śuddhabhairava*, *kolhāṭa* (= *kolhahāsa*?), *dhvani*, *madhyamaṣāḍava*, *devāla* (= *deśākhya*?) and *vibhāsa* (= *bhāsa*?)[156].

The above-mentioned systems of *rāga* classification may seem rather complex, but one has to take notice of them, because they constitute the musicological background of the *rāgamāla* schemes expounded in the Indian miniature painting. The aesthetics of the ancient Hindu drama resulted in a generative, mode-based melodic classification system. The aim of this generative-derivative (*janaka-janya*) system had been to classify all popular contemporary melodies according to a limited number (six to eight) traditional melodic forms. These "parent" main *rāga* of musicology appear as the "male" *rāga* in the *rāgamāla* schemes of miniature painting. One should only take into account that in the course of time the *rāga* systems changed and that every period had its own main *rāga*.

The melodic families visualized in the *rāgamāla* sets of miniature painting were not only connected with purely theoretical systems. They also had their equivalents in musical practice. A *rāgamāla* was not only a painted "garland of *rāga*", it also represented a musical composition set to a number of *rāga*. In present South Indian classical music this musical form is still known as *rāgamālikā*. In North India only a few old masters remember this type of composition. Before the seventeenth century it must have been very popular, since a considerable number of songs composed in more than one *rāga* are mentioned in traditional Sanskrit musicology, viz.: *rāgakadamba*, *tribhaṅgī*, *pañcānana*, *umātilaka*, *śrīraṅga*, *śrīvilāsa*, *śarabhalīla*, *caturaṅga*, *kīrtilaharī*, *dānalaharī*, *śaśiśekhara*, *caturbhuja*, *lahacārī* and *vijaya*.

The fifteenth century musicologist Kumbhā, who wrote a commentary on the famous twelfth century lyrical drama Gītagovinda of Jayadeva, composed his own musical settings of Jayadeva's *prabandha* songs. He prescribed some well-known contemporary

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[156] See Table X.

rāgāṅga and *bhāṣāṅga*, viz. *madhyamādi*, *lalita*, *vasanta*, *gurjarī*, *dhanyāsikā*, *bhairava*, *gauṇḍakṛti*, *deśākhyā*, *mālavaśrī*, *kedāra*, *mālavagauḍa*, *sthānagauḍa*, *śrīrāga*, *malhāra*, *varāṭikā*, *megharāga*, *naṭṭā* and *dhoraṇī*. Most of these *rāga* are also known to us through their pictorial representation. In his Gītagovinda songs Kumbhā first uses these *rāga* one by one – each song having its own *rāga* -, but then, as a climax, he combines them in the manner of a *rāgakadamba*[157]. In *prabandha* 19 the composer repeats all eighteen *rāga* of the preceding songs. In *prabandha* 21 he resorts to the same *rāga*, but this time they appear in reverse order, combined with eighteen different *tāla*. It is remarkable that as a composer Kumbhā employs these *rāga* to illustrate the love scenes of the god Kṛṣṇa and his beloved Rādhā, while as a musicologist he does not describe the *rāga* in the poetical style, i.e. as melodic personifications of the stereotyped characters of drama, *nāyaka* and *nāyikā*, but quotes descriptions in the style of religious contemplation formulas (*dhyāna*) from Saṅgītopaniṣatsāroddhāra, a treatise on music of the fourteenth century Jain author Sudhākalaśa[158]. This iconographical style was not continued by the musicologists and found its pictorial representation only in some marginal *rāga-rāgiṇī* illustrations in a Kalpasūtra manuscript[159]. We can trace this iconographical line back to Mataṅga, but no true, contemplative poems (*dhyāna*) on *rāga* can be found in his Bṛhaddeśī. This author only sends a prayer[160] to the goddess (*Devī*), before he starts his description of the musical essentials of the melodies of a *deśīrāgakadamba*, the names of which – some cannot be identified due to the incorrect readings – are ancient *bhāṣā* and *vibhāṣā*, such as *kacchellī*, *māṅgalī*, *bhammāṇikā*, *pulindikā* and *karṇāṭa*. We can detect these *rāga* in the traditional classification system[161], but it is remarkable that the peculiar *rāga-rāgiṇī* scheme of our Saṅgītaśiromaṇi text[162] still contains a number of these old *rāga* names. It is possible that such *deśīkadamba* compositions as mentioned by Mataṅga had once been used as prayer songs and that their *rāga* were associated with a particular iconography.

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[157] See KuSR. 2, 4, 2, 325-416; compare M. R. Telang and W. L. Pansīkar (eds.), Gītagovinda of Jayadeva, Bombay 1904.

[158] U. P. Shah (ed.), Saṅgītopaniṣatsāroddhāra by Vācanācārya Sudhākalaśa, Gaekwad's Oriental Series 133, Baroda 1961.

[159] S. M. Nawab, Masterpieces of Kalpasutra Paintings, Ahmedabad 1956.

[160] MBṛh. 367, p. 140f.

[161] See Table VI.

[162] See Table X; compare SŚ. 11, 279-284.

However, excepting the above-mentioned Kalpasūtra paintings no religious, iconographical *rāgamāla* sets have been discovered. We can understand that the Muslim courts did not encourage a religious style of illustrations, but favoured a poetic-erotic style of miniature painting. This development was not only due to the influence of Muslim religion in India. Also Hindu culture itself had converted the ancient Indian aesthetics into erotic mysticism. The religious movement known as devotionalism (*bhakti*) had given the impulse to the development of regional musical forms (*kīrtana*, *pada*) and a large number of regional melodic forms. We can already trace these so-called *deśīrāga*, especially those which in later days, i.e. from the sixteenth century onwards, became the famous *rāga* and *rāgiṇī* of miniature painting, in the Tamil devotional songs of the Alvār and Nāyaṉmār (eighth to tenth century A.D.) and a little later in the mystic *caryā* songs of the Buddhist *siddha* in Bengal (tenth to twelfth century A.D.). We also find them in the songs of the Śrīkṛṣṇakīrtana composed by the fourteenth century Bengal author Cāṇḍidāsa and in the love poetry of the fourteenth century Maithili poet Vidyāpati. Meanwhile, stereotyped painting designs had developed in the illustrated manuscripts of the Gītagovinda, of Sanskrit love poems such as the Caurapañcāśikā, of theoretical works on aesthetic typology (*nāyaka-nāyikā-bheda*) as, for example, the Rasikapriya of Keśavadāsa and also in the illustrations of purely erotic works such as the Vasantavilāsa. From the sixteenth century onwards we find the obligatory pictorial designs in *rāgamāla* painting. Most well-known melodic forms, represented as male *rāga* and female *rāgiṇī*, came to be personified as men (*nāyaka*) and women (*nāyikā*) in a particular emotional state. Even divine personages such as the gods Śiva, Viṣṇu, Brahmā, Kṛṣṇa, Kāmadeva and Vasanta, respectively representing the *rāga bhairava*, *sāraṅga*, *khambhāvati*, *megha*, *pañcama* and *vasanta* or *hindola*, appear in a courtly emotional setting.

TABLE X: scheme of *rāga-rāgiṇī* classification in the Saṅgītaśiromaṇi

rāga 1: śuddhabhairava

rāgiṇī:	śrīkaṇṭhikā	pulindī	māṅgalī	bhinnapañcamī	śālavāhanikā	ābhīrī

rāga 2: kolhāṭa

rāgiṇī:	kāmbhojī	bhinnapaurālī	paurālī	saindhavī	kacchellī	madhurī

TABLE X (cont.)

rāga 3: dhvani

rāgiṇī: kālindi khasikā cūtamañjarī vṛddhakaiśikī saindhavī (2 x)

rāga 4: madhyamaṣāḍava

rāgiṇī: nādāntarī taraṅginī siṃhalī ambāhirī saurāṣṭrī kauśalī

rāga 5: devāla

rāgiṇī: gāndhārī bhāvanī nīlotpalī gorañjikā cauhālikā utpalī

rāga 6: vibhāsa

rāgiṇī: drāviḍī bṛhatī harṣapurī mammālikā saindhavī suravallī

chapter XII: musical metre (*tāla*)

In India musical metre (*tāla*) has a peculiar form which differentiates it from its Western counterpart. Its basic structure is complex. Instead of repetitive single bars of equal length it has cycles of beats (*āvarta*) organized in sections (*vibhāga*) that are generally different in length. Although in its present shape the Indian musical metre only dates back to medieval times, *tāla* as it is practised today in Hindustānī and Karṇāṭak classical music still shows its ancient, premedieval origin, the poetical metre. ✓

In the ancient Indian musicology musical metre is described in the same way as the poetical metre. Just as the syllables of the words in a poetical line, the notes of a musical phrase were arranged according to a scheme of short (*laghu*), long (*guru*) and extra-long (*pluta*) values. The *laghu* (I) and the *guru* (S) are also found in classical Sanskrit poetry, but the *pluta* (Ṡ) was probably inherited from the Vedas, the oldest Indian religious poetry, in which an "augmented" (*vṛddha*) syllable, comparable to the *pluta*, was often used at the end of a section (*parvan*).

In the ancient Indian music five basic metrical schemes were used, each with its specific order of short and long values. But, since in music beating time always requires a calculation of equal units, the *guru* (S) was taken as a unit of time, named *kalā*. The total number of *kalā* in a *tāla* constituted its characteristic form, which could be quadruple (*caturaśra*), triple (*tryaśra*) or composite (*saṃkīrṇa*).

?

order ?

caccatpuṭa	S S I S̀	= 1 + 1 + 1/2 + 1 1/2	= 4 *kalā* = *caturaśra*
cācapuṭa	S I I S	= 1 + 1/2 + 1/2 + 1	= 3 *kalā* = *tryaśra*
udghaṭṭa	S S S	= 1 + 1 + 1	= 3 *kalā* = *tryaśra*
ṣaṭpitāputraka (= *pañcapāṇi*)	S̀ I S S I S̀	= 1 1/2 + 1/2 + 1 + 1 + 1/2 + 1 1/2 =	= 6 *kalā* = *saṃkīrṇa*
sampakkeṣṭāka	S̀ S S S S̀	= 1 1/2 + 1 + 1 + 1 + 1 1/2	= 6 *kalā* = *saṃkīrṇa*

by whom: Bharata or Śārṅgadeva ?

The composite (*saṃkīrṇa*) *tāla*, also called mixed (*miśra*) *tāla*, resulted from a combination of quadruple and triple varieties. Besides the above-mentioned varieties other *saṃkīrṇa tāla*, containing five, seven, nine, ten or eleven *kalā* were known, but they are not specified in the ancient musicological works.

In the ancient Indian music the *kalā* was considered to be the main unit of time. Its subdivision varied according to the different styles of performance (*vṛtti* or *mārga*) with their characteristic tempo (*laya*). While in the oldest technical literature the term *vṛtti* (lit. "movement") denoted the three degrees of speed in Vedic chanting, in the ancient musicological works, Bharata's Nāṭyaśāstra and Dattilam, *vṛtti* was used to indicate the three styles of performance, viz. the perfect (*dakṣiṇa*), the regular (*vārtika*) and the brilliant (*citra*) style. These styles were characterized by a predominance or equivalence of vocal and instrumental music, by a particular subdivision of the main beat (*kalā*), a special style of singing (*gīti*), by tempo (*laya*), syllabic density (*yati*), a special way of starting the musical metre (*graha*) with special manual signs (*pāṇi*) to indicate that start, by special sections of the composition (*aṅga* or *avayava*), particular styles of playing the *vīṇā* (*vaiṇika vādya*) and by a specific drum style (*gata*).

In later days the Vedic term *vṛtti* fell into oblivion and was replaced by the term *mārga* (lit. "path, method"), which was already used in the Nāṭyaśāstra[163] and the Dattilam[164] as a synonym of *vṛtti*. In the medieval musicological works generally three *mārga* are mentioned, which just as the ancient *vṛtti* were called perfect (*dakṣiṇa*), regular (*vārtika*) and brilliant (*citra*). As in the case of the three *vṛtti*, the three *mārga* were associated with particular rhythmic procedures, named simple (*ekakala*), double (*dvikala*) or quadruple (*catuṣkala*). According to this system, in the *ekakala* procedure the basic *kalā* unit had its original value of one *guru* or two *mātra*. Similarly, in the *dvikala* procedure the basic *kalā* equalled two *guru* or four

pādabhāga

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[163] BhN. 13, 2f. and 31, 486f. (Ghosh).

[164] Dattilam 112, 115f., 165, 173f., 198, 240 and 242.

mātrā, while in the *catuṣkala* procedure the *kalā* equalled four *guru* or eight *mātrā*. Traditionally each style (*mārga*) with its characteristic rhythmic procedure was related to a particular tempo. The brilliant style (*citra mārga*) with the *ekakala* procedure was meant for the fast tempo (*druta laya*). The regular style (*vārtika mārga*) with the *dvikala* procedure was associated with the moderate tempo (*madhya laya*), while the perfect style (*dakṣiṇa mārga*) with the *catuṣkala* procedure was reserved for the slow tempo (*vilambita laya*).

The thirteenth century musicologist Śārṅgadeva[165] mentions in addition to the afore-mentioned three *mārga* a fourth style, named *dhruva*, in which the *mātrā* constituted the basic unit of time. The early medieval author Mataṅga[166], who made a special study of the folk music (*deśī*) of his days, also refers to a fifth style, called *śunya*, that was based on the *druta*, i.e. half a *mātrā*. Mataṅga[167] also shows us how in his times the five contemporary *mārga* were related to the ancient styles (*vṛtti*), e.g. in *dakṣiṇavṛtti*: *dakṣiṇamārga*, *vārtikamārga* and *citramārga*; in *vārtikavṛtti*: *vārtikamārga*, *citramārga* and *dhruvamārga*; in *citravṛtti*: *citramārga*, *dhruvamārga* and *śunyamārga*.

cf. Sant

In Mataṅga's days numerous *tāla* incorporating the shorter values *laghu* (I) and *druta* (o) had developed in the various parts of India. These *tāla* were called *deśī*, i.e. regional, folk, popular, as against the traditional *mārga tāla* inherited from the ancient period. In an attempt to prove the continuity of Indian music medieval theoreticians like Śārṅgadeva explained these new *deśī tāla* as *khaṇḍa* (lit. "broken") varieties of the ancient *mārga tāla*, that is to say, as varieties that resulted from splitting up the longer values (*pluta* and *guru*) into the shorter ones, i.e. *laghu* and *druta*.

In addition to a description of the actual practice the theoreticians provide us with mathematic schemes to calculate all possible rhythmic combinations containing one up to seventy-two *druta*.

In the course of time the longer basic unit (*guru*) fell into disuse and just as in European musical history the longer value was in Indian music replaced by shorter ones like the *laghu* and the *druta*.

Of the 120 to 148 *deśī tāla* mentioned by the medieval authors only a limited number is still practised today. The seven main *tāla* of the present *tāla* system of classical Karṇāṭak music can be traced back to the *tāla* used in the compositions of the medieval mixed suite (*sālaga sūḍa*). Among the present *tāla* of classical Hindustānī music, which after the fourteenth century developed its own melodic and rhythmic system, we may find some varieties which have their equivalent in the Karṇāṭak system, e.g. *cautāl* of Hindustāni music (4 + 4 + 2 + 2), corresponding to *catusra aṭa* of Karṇāṭak music.

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[165] SSR. 5, 10f.
[166] MBṛh. p. 53.
[167] MBṛh. p. 52f.

In spite of the many changes that took place in the history of Indian music, the fundamental concept of its characteristic musical metre has been preserved. *Tāla* is still a rhythmic scheme organized as a cycle of unequal sections, which in the Karṇāṭak system are still represented by the ancient symbols derived from poetical metre: I, o and ᴗ.

chapter XIII: musical composition (*prabandha*)

At a time when new forms of music had already developed, when the new devotional song (*kīrtana*, *pada*) was cultivated in various parts of India, the musicologists of the Saṅgītaśiromaṇi still used traditional terminology to describe ancient and medieval as well as contemporary compositions. At first sight their definitions, which are sometimes hard to understand to a modern scholar, may seem anachronistic. But upon closer examination they prove to contain valuable information on the ancient Indian performance practice. Hitherto most poems and hymns in ancient and modern Indian languages have only been studied as literary compositions. Scholars of Indian literature often do not realize that many poetical forms such as *āryā*, *gāthā*, *caryā*, *caccarī*, *ṣaṭpadī*, *ovī*, etc. were meant to be sung. In modern literary studies much time is devoted to lofty descriptions or prosodical puzzles, but as far as the musical performance is concerned, no information is given from authentic musicological sources. Sometimes we may find references to general, modern works on Indian music, but these books cannot provide us with relevant information on the ancient and medieval Indian *rāga*, *tāla*, musical phrases, types of compositions or special ways of singing. Such information can only be obtained from contemporary Sanskrit treatises on music.

Twentieth century Western musicologists, who often devote most of their attention to the problems of ancient and modern Indian intonation and musical temperament as well as old and modern Indian melodic forms, will find in the *prabandha* chapter a treasure of new information regarding the Indian musicology: descriptions and definitions of numerous types of compositions. We shall try to understand this multi-coloured picture by studying the technical structure of these musical compositions in relation to the history of Indian culture.

In traditional Indian musicology, that is to say, in the Sanskrit treatises on music from the seventh to the sixteenth century A.D., musical compositions (*prabandha*) are arranged in four classes: 1. songs of the pure cycle (*śuddha sūḍa*); 2. intermediate songs (*ālikrama*) to be inserted in the pure cycle; 3. songs of the mixed cycle (*sālaga sūḍa*), and 4. separate songs (*viprakīrṇa*). In describing and defining the individual compositions of the four classes the authors use the following criteria: in the first place, the six elements (*aṅga*) constituting the phrases, viz. musical metre (*tāla*), tone syllables or solfeggio (*svara*), drum syllables (*pāṭa*), words of praise or epithets (*viruda*), invocatory or meaningless syllables (*tena*) and regular words (*pada*); furthermore, poetical metre (*chandas*), melodic form (*rāga*), melodic line (*varṇa*), tonal embellishments (*gamaka*), main sections (*dhātu*), mood or sentiment (*rasa*) and type of language (*bhāṣā*).

The songs of the *śuddha sūḍa* class were governed by strict rules. Not only particular musical metres (*tāla*) and special poetical metres (*chandas*) were prescribed, but also the other criteria were fixed. The so-called "pure cycle" (*śuddha sūḍa*) consisting of a minimum of four and a maximum of eight songs (*elā*, *karaṇa*, *ḍheṅkī*, *vartanī*, *jhombaḍa*, *lambha*, *rāsa* and *ekatālī*), may be regarded as the classical vocal suite of ancient India. The fact that these compositions are not found in the extant text of the Nāṭyaśāstra does not mean that they did not exist in Bharata's days. From references in the works of Kumbhā[168] and Siṃhabhūpāla[169] it appears that the *elā* and the other songs of this class were known to Bharata and his followers (e.g. Kaśyapa, Kohala and Dattila). It seems that these ancient authorities on music did not regard the above-mentioned songs as classical (*śuddha*), but only as pseudo-classical (*chāyālaga*), since they resembled the pure, classical music of the preliminaries to the ancient Indian theatre, which Bharata described as the fourteen *prakaraṇa* songs *madraka*, etc., composed in the traditional (*mārga*) *tāla*, *jāti*, etc. But in medieval musical practice the *elā* and the other songs of this kind were traditional songs. This is also the opinion of the early medieval author Mataṅga.

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[168] KuSR. 2, 4, 2, 19.

[169] Compare Siṃhabhūpāla on SSR. 4, 314.

From the general descriptions in the musicological works we may conclude that the main character of the *śuddha sūḍa* songs was religious, although we may also distinguish panegyric aspects. In the *elā*, the first song of the pure suite, virtues such as detachment (*hāna* or *tyāga*), generosity (*audārya*), benevolence (*saubhāgya*), heroism (*śaurya*) and patience (*dhairya*) should be mentioned, but by performing this song one could acquire the favour of the goddesses Sarasvatī[170] and Vārāhī[171], increase the passion of the goddess Durgā[172] or please the goddess Indrāṇī[173]. The *elā* song could be blissful to the performer and to the person who figured as the main character in the song[174].

According to the musicological treatises these *elā* hymns to the goddesses found their origin in the four Vedas, Ṛgveda, Sāmaveda, Yajurveda and Atharvaveda. In this connection it is interesting to refer to the Durgā hymn in the Taittirīya Āraṇyaka[175], to the description of Indrāṇī in the Taittirīya Brāhmaṇa[176], to the various hymns in praise of Sarasvatī in the Purāṇa[177] and to the Vārāhī *stotra* in the Tantric texts[178]. None of these hymns has the metrical structure of a regular *elā* stanza, which should contain three long lines of eighteen syllables. But numerous variations of the traditional *elā* metre were possible, for example, moric varieties (*mātrā-elā*) with ten to forty-two morae a line and *varṇa-elā* with six to twenty-nine syllables a line. A fourth line could be added to the stanza, in which case the *elā* was called *chandasvat* (lit. "having a poetical metre").

In Palkuriki Somanātha's Paṇḍitārādhyacaritra, a thirteenth century Telugu biography of a famous propagator of Vīraśaivaism, Paṇḍitārādhya, the traditional *elā* (Kannada: *alatulu*) are mentioned as songs that should be sung during the *karpūra hārati* ceremony, when the deity was shown burning camphor. Apparently the *nādāvatī elā* hymn to Śiva, the *nandāvatī elā* to Sarasvatī and the *bhadrāvatī elā* to Gaṇeśa, described in the ancient musicological treatises, were still used in those days[179].

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[170] See SŚ. 13, 92-95.
[171] SŚ. 13, 100-103.
[172] SŚ. 13, 95-98.
[173] SŚ. 13, 98-100.
[174] SŚ. 13, 86.
[175] Taittirīya Āraṇyaka 10, 1.
[176] Taittirīya Brāhmaṇa 2, 4, 2.
[177] MārkP. 23, 30-47; KūrmaP. 1, 23, 19-21; compare A. S. Gupta, Conception of Sarasvatī in the Purāṇas, in: Purāṇa 4, 1, p. 55-95.
[178] See the Vārāhī *stotra* in: Purāṇa 8, 1, p. 1f.

However, according to ancient Indian musicology the *elā* songs were not performed separately, but as part of a suite or cycle (*sūḍa*). Unfortunately, no true cycle, which should at least contain four songs, has come down to us. It is possible that such ancient suites still exist in Sanskrit works, but have not yet been identified as musical compositions. Musicological research of the Purāṇa literature may bring to light musical works of this class. The Bhāgavata Purāṇa provides us with a beautiful example of an isolated song from the ancient suite. The well-known mystic dance of Kṛṣṇa and the cowherdesses constituting chapter 31 of canto 5 of this Purāṇa is called *rāsaka* just as the last but one song of the ancient Indian *śuddha sūḍa* and *sālaga sūḍa* suites. Today the *rāsa(ka)* still exists in Indian folk music. In Gujarāt it is danced during the Dīpāvali and the Holi festival. The *rāsa* dance (*nṛtya rāsaka*) is regarded as the forerunner of the religious folk theatre known as Rāsalīla, which attained its final shape in the sixteenth century and is still performed by wandering troups from Vraja in all parts of India[180].

In most types of the ancient *prabandha* compositions the poetical metre (*chandas*) and the musical metre (*tāla*) were the predominant elements. Many songs of the *ālikrama* and *viprakīrṇa* class were called after their poetical metre. In the intermediate (*ālikrama*) songs we may notice some well-known metres from classical Sanskrit poetry, such as *āryā*, *toṭaka* and *dvipatha* as well as their Prākrit equivalents, viz. *gāthā*, *dodhaka*, etc. In the separate (*viprakīrṇa*) songs we find numerous metres from medieval poetry in Hindī, Bengālī, Rājasthānī, Gujarātī, Telugu and Kannada.

Old North Indian vernacular poetry shows a preference for the *dohā* (*dohaḍa*) and *caupāī* (*catuṣpadī*) metres, whereas in South Indian devotional poetry, e.g. in medieval Kannada hymns, metres such as

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[179] See A. Vaidehi Krishnamoorthy, Social and economic conditions in Eastern Deccan, Secunderabad 1970, p. 165f., referring to Palkuriki Somanātha, Paṇḍitārādhyacaritra, ed. by C. Nārāyaṇa Rao, Āndhra Patrikā Office 1939.

[180] Compare R. V. M. Baumer and J. R. Brandon, Rās Līla and the Sanskrit Drama, in: D. L. Swann, Sanskrit Drama in Performance, Honolulu 1981.

tripadī, *ṣaṭpadī*, etc. were used. One can say that every part of India developed its own type of devotional hymns, when the great wave of devotionalism (*bhakti*), which had started in the eighth century in South India in the circles of the Tamil saint-singers (*alvār* and *nāyaṉmār*), spread over the whole country. As a result of this religious movement, in which all social classes took part, the simple strophical songs of the *viprakīrṇa* type in the popular poetical metres took the place of the ancient, more complex songs of the *śuddha sūḍa* and *ālikrama* suites. As in religious meetings of the people the responsorial style of singing was favoured, the refrain song became very popular. The couplets were sung by a soloist, the religious leader of the *bhajana* party, whereas the devotees sang the refrain in chorus. When in the fourteenth century the refrain, which in the hymns of the Maithilī poet Vidyāpati and the Bengālī poet Cāṇḍidāsa was called *dhruva* and in the *tripadī* songs of the Kannada Viraśaiva poets (Basava, etc.) was called *pallavi*, came to be placed at the beginning of the songs, the new *kīrtana* form was born. From the fifteenth century onwards this simple, devotional form attained classical features by assimilating – probably under the influence of the more artistic court style – elements from traditional Indian musical compositions (*prabandha*). The number of musical sections (*dhātu*) was extended by re-introducing the ancient second theme *antara*, which in Karṇāṭak music was called *anupallavi*, while the large number of stanzas (*caraṇa*) was reduced. In addition to the regular words (*pada*) other ancient phrasal elements (*aṅga*), such as tone syllables (*svara*), drum syllables (*pāṭa*), epithets (*viruda*), invocatory syllables (*tena*) and musical metre (*tāla*) were used again.

The tone syllables, which had been prominent in the ancient *vartanī* and *svara-karaṇa* songs of the pure suite (*śuddha sūḍa*) and in the intermediate (*ālikrama*) song *svarārtha*, re-appeared as *cittasvara* in the Karṇāṭak *kīrtana* and as *sapat tān* in the Hindustānī *khayāl*. The application of drum syllables (*pāṭa*), once a characteristic feature of the *pāṭa-* and *bandha-karaṇa* of the ancient pure suite and of the vernacular *śukacañcu* song of the *viprakīrṇa* class, led to the creation of new forms such as the Hindustānī *taraṇa* and the karṇāṭak *tillānā*. Epithets (*viruḍa*), which had once been an important element in the *viruda-karaṇa* of the *śuddha sūḍa* cycle and which mainly constitued the texts of the famous lauds (*nāmāvalistotra*) of Sanskrit literature (in the musical treatises called *stavamañjari*), became the basic elements of the later Karṇāṭak *nāmāvali* and *divyanāma kīrtana*. The mystic invocatory syllables of the sacred formulas (*mantra*), in ancient musicology known as *tena*, were originally used in the *tena-karaṇa* of the pure suite. As a technical principal in musical compositions these syllables gradually lost their mystic sense and became meaningless syllables. In this way they may already have been used in the *viprakīrṇa* composition named *nanda*, which was meant to be played on the *vīṇā*. In modern Indian music practice such syllables can be heard in the second part of the *ālāpana*, which in Karṇāṭak music is called *tānam* and in Hindustānī music is known as *joḍa*.

Some of the *tāla* used in the songs of the ancient pure suite (*śuddha sūḍa*) found their way to the classical Karṇāṭak *kīrtana* and the Hindustānī *dhrupad* through a transitional form, the so-called mixed suite (*sālaga sūḍa*), which probably developed during the second half of the twelfth century. This new, medieval suite is not found in the Bṛhaddeśī. Even in 1131 A.D. Someśvara does not mention this suite in the musical chapters of his encyclopedia Mānasollāsa. The seven *sālaga sūḍa* songs Śārṅgadeva describes in his Saṅgītaratnākara, viz. *dhruva*, *maṇṭha*, *pratimaṇṭha*, *niḥsāru*, *aḍḍatāla*, *rāsaka* and *ekatālī*, are also found in the Saṅgītaśiromaṇi and in Kumbhā's Saṅgītarāja. Excepting the *dhruva* all these songs are called after their *tāla*. The *rāsaka* and the *ekatālī* songs of the traditional *śuddha sūḍa* suite re-appear in the new *sālaga sūḍa* suite. Their *tāla* is still the same, but the musical setting of the main sections has changed. The older *rāsaka* was generally composed according to the plan of the *jhombaḍa* song of the pure suite, viz. first section (*udgrāha*), bridge phrase (*melāpaka*), refrain (*dhruva*), conclusion (*ābhoga*), refrain (*dhruva*) or *udgrāha*, but it could have an improvised introduction (*ālāpa*). In the new *rāsaka* of the mixed suite the *udgrāha* section itself could be performed as an *ālāpa*, or *ālāpa* phrases could be used at the beginning, in the middle or at the end of the *dhruva* section. The older *ekatālī* song of the pure suite consisted of *udgrāha*, *dhruva*, *ābhoga* and *dhruva*. The first section (*udgrāha*) could have the structure of an *ālāpa*. In the new *ekatālī* song of the mixed suite the *antara*, which in the other songs of this suite functioned as an optional section following the *dhruva*, became obligatory and was sometimes performed with *ālāpa* phrases.

One might be inclined to consider the *ekatālī* as the archetype of the classical Hindustānī *dhrupad*, but such a supposition would imply a simplification of the history of the Indian music. In the Sahasras, the collection of *dhrupad* songs of the famous sixteenth century composer Nāyaka Bakṣu compiled by Shah Jahan (1628-1658), we can find several *tāla* from the medieval *sālaga sūḍa* suite, e.g.: *ekatālī*, *kamalamaṇṭha* (one of the six varieties of the *tāla maṇṭha*), *aḍḍatāla*, the medieval *āditāla* (identical with *rāsaka*) and *jhampā* (one of the six *tāla* in the *dhruva* song). But this collection also contains *dhrupad* songs in *tāla* that cannot be found among those of the *sālaga sūḍa* songs, e.g. *dhrupad* songs in *yatilagna*, a *tāla* used in the *jhombaḍa* song of the ancient pure suite (*śuddha sūḍa*), or *dhrupad* songs in *pratitāla*, a musical metre that was once used in the *nandāvatī elā* and the *vartanī* songs of the pure suite or in the intermediate song (*ālikrama*) named *krauñcapada*.

It appears that various types of ancient and medieval *tāla* were used in the classical *dhrupad* song. Therefore it is not very likely that this type of composition developed from one particular type of song. We may say that in a highly cultural atmosphere as the court of King Māna Siṃha of Gwalior (1486-1516) simple, devotional music in a vernacular language was enriched with some of the traditional phrasal elements (e.g. *tāla*, *pada*, *viruda*, etc.) of the ancient *prabandha* style of composing and that in this way the *dhrupad* song composed in the *Vraja bhāṣā* language could attain classical features.

It is interesting to see how the *tāla* of the medieval mixed suite (*sālaga sūḍa*) found their way to South Indian classical music. In his treatise Saṅgītasudhākara, dated ca 1179 A.D. the Gurjara king Haripāla describes seventy-six *prabandha* songs without classifying them. Among these songs one may recognize some compositions of the mixed suite, e.g.: *dhruva*, *maṇṭha*, *jhampā*, *aḍḍatāla* and *ekatālī*, but also other songs such as *rūpaka* and *tiviḍa* (= *tripuṭa*). The names of these seven songs, called after the *tāla* used in them, correspond to the names of the seven main *tāla* of the modern Karṇāṭak system.

For a full understanding of the development of musical form in India we should not only consider the technical elements of a composition, that is to say, its phrasal elements (*tāla*, *pada*, *svara*, *pāṭa*, *viruda* and *tena*), its main musical sections (*dhātu*) or its poetical metre (*chandas*), but also its general character, its subject matter and social setting. Unfortunately, the Sanskrit texts on music do not contain much information on these important aspects. Only in some cases the stereotyped emotion (*rasa*) of traditional Indian aesthetics or the subject matter is mentioned. Special *rasa* are prescribed for the ancient and medieval songs *elā*, *kanda*, *aṅkacāriṇī*, *rāhaḍī*, *kamalānanda* and *kunda*. In the songs of the medieval mixed suite (*sālaga sūḍa*) each *tāla* variety is associated with a particular *rasa*.

Some information regarding the subject matter is available in the case of the *elā*, *jhombaḍa*, *caryā*, *dhammālī*, *dhruva* and some separate *maṇṭhaka* songs. The ancient *elā* were in the first place propitiatory songs to the gods of the Hindu pantheon (Sarasvatī, Durgā, Indrāṇī, Vārāhī, Śiva, Gaṇeśa, etc.). In medieval Hindu ritual they were probably sung during the offering of incense (*karpūra hārati*) to the deity.

Jhombaḍa compositions were rich in figures of speech (*alaṃkāra*). Several types of *jhombaḍa* in which the simile was predominant were called after a particular situation in which the main character is compared to a god, e.g. the *rāma-jhombaḍa*: love in separation like the love of Rāma and Sītā; the *mādhava-jhombaḍa*: the joy of the lover meeting his beloved just as Kṛṣṇa (Mādhava) meeting Mālatī; the *gadādhara-jhombaḍa*: the king and his harem engaged in sprinkling water just as Kṛṣṇa and his cowherdesses; the *puruṣottama-jhombaḍa*: love in union as in the case of Viṣṇu and Lakṣmī; the *ṣaṇmukha-jhombaḍa*: the victorious king compared to Subrahmaṇya (Ṣaṇmukha); the *bhṛgu-jhombaḍa*: the king is fighting with a knife like Bhṛgu; the *rudra-jhombaḍa*: the king is destroying a hostile city just as Śiva (Rudra) destroyed Tripura. Some *jhombaḍa* songs were meant for special occasions, such as the *nandi-jhombaḍa* to please the gods at the beginning of a theatrical performance; the *sāpekṣa-jhombaḍa* to ask the king for a special favour; the *kamalasambhava-jhombaḍa* to sing at the birth of a prince, who is compared with the Lotusborn (Brahmā) himself; or, the *kānta-jhombaḍa* to praise the beauty of a royal person. The *yogeśvara-jhombaḍa* was a meditative song describing the escape from the world.

The *caryā* song also had a spiritual subject matter. We have a chance to study its verbal content, since true examples of this type of composition have been preserved in the Caryāgītikośa, a collection of songs composed by Buddhist monks during the period of the tenth to the twelfth century A.D.

The *dhammālī*, describing Kṛṣṇa's cowherdesses or the god of spring (Vasanta), was meant to be performed during the Holi festival, celebrated in the month *phālguna* (Febr./March). This song may be regarded as the forerunner of the classical Hindustānī *dhamār*, although the *tāla* of the latter song is more complex than the musical metres (*ekatālī* and *yatilagna*) of its medieval counterpart, the *dhammāli*. The present Hindustānī *dhamār tāla* with its two groups of five beats and a final group of four beats (5 + 5 + 4) is in fact closer to the ancient *tāla caccarī* which also consisted of groups of five beats and a final group of four (5 + 5 + 5 + 5 + 5 + 5 + 5 + 5 + 4). The *caccarī tāla* was the musical metre of the ancient *caccarī* song that was sung during the Holi festival. This song, which occurs several times in Kālidāsa's Sanskrit drama Vikramorvaśī, is fully described in the Saṅgītaśiromaṇi[181].

Each of the sixteen types of *dhruva*, the first song in the medieval mixed suite (*sālaga sūḍa*), had its own religious merit, when it was rendered in a particular *tāla*. Its performance could grant fortune, children, enjoyment, splendour, solace, victory, happiness, wishes, love or a long life.

In the case of the separate (*viprakīrṇa*) *maṇṭhaka* songs, in which a particular variety of the *tāla maṇṭha* was used in combination with other musical metres or other varieties of the same *tāla* in each of the sections, the name of the song indicates the purpose for which it was sung. Songs called "Lakṣmī's fame" (*lakṣmīkīrti*), "Śiva's delight" (*haraśarmaka*), "dear to Pārvatī" (*gaurīpriya*) or "dear to Kāmadeva" (*madanavallabha*) were obviously meant to propitiate the gods, and other songs of this type called "granting fortune" (*śrīprada*), "granting children" (*putrada*), "diversion of the mind" (*mativilāsa*), "increasing joy" (*harṣavardhana*), "bringing good luck" (*śrīkara*), "granting progeny" (*tanayaprada*), "destroying the enemies" (*śatrumardana*) and "granting fortune" (*sampatkara*) may have been sung to acquire special favours from the gods.

Auspicious songs were often performed in special *rāga*. The ancient pure *gaṇa-elā* hymns in praise of the goddesses Sarasvatī, Durgā, Indrāṇī and Vārāhī were sung in the *rāga ṭakka*, *śrīrāga*, *vasanta*, *hindola*, *mālavakaiśika* and *kakubha*. The festive *caccarī* and *dhammālī* were respectively sung in the *rāga hindola* and *vasanta*. Several of the above-mentioned auspicious *maṇṭhaka* songs were performed in special *rāga*, e.g. *lakṣmīkīrti* in the *rāga mallāra*, *haraśarmaka* and *gaurīpriya* in *kedāra*, *putrada* in *pañcama*, *ṣaṭpitāputra* in *gurjarī*, *śrīkara* in *śrīrāga*, *tanayaprada* in *vasanta* or *lalita*, *ratilīla* in the first *saurāṣṭra rāga* and *śatrumardana* in *varāṭī*. In present Karṇāṭak music *śrīrāga* and *saurāṣṭra* are still auspicious *rāga* that can be used in the benedictory song of salutation (*maṅgalam*) at the conclusion of a concert or a religious meeting.

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[181] SŚ. 13, 565-576.

In his encyclopedia Mānasollāsa[182] (1131 A.D.) King Someśvara informs us on which occasions some of the popular songs of the *viprakīrṇa* class were performed. The *tripadī* was sung during the husking of the grain to express a woman's feeling of love or deception, but often it had a different meaning, when it was performed by devotional singers. The *ṣaṭpadī* was used by story-tellers, the *dhavala* was sung during marriage ceremonies and the *maṅgala* during festivals. The *caryā* was a song of meditation. In Mahārāṣṭra the *ovī* was sung by women during the husking of the grain. The *caccarī* was a song of the Holi festival and the *rāhaḍī* was meant to praise a hero. The *dantī* was a question-answer song sung in dialect by cowherds.

In the fourteenth century Siṃhabhūpāla, commenting upon Śārṅgadeva's Saṅgītaratnākara[183], explains the term "popular music" (*gāna*) by quoting a classification system of Pārśvadeva, a contemporary of Śārṅgadeva. This important quotation is not found in the extant text of Pārśvadeva's Saṅgītasamayasāra, but an older version of it can be traced in Someśvara's encyclopedia Mānasollāsa[184]. In Pārśvadeva's system the songs are classified according to their general character and the musical taste of their performers, viz.:

A song (*gīta*) with high as well as low notes which is neither fast nor slow and in which words and musical metre are equally important, is the even (*sama*) type, which is a favourite of the spiritual teachers.

When in a song variations of the musical metre and wordless melodic improvisations are performed, when there are no mistakes in the combination of words, when the musical notes are distinct, it is the distinct (*vyakta*) type, which is preferred by the learned men.

When a song has graceful syllables, is charming by its erotic sentiment and has a delightful sound, it is the sweet (*madhura*) type, which is dear to amorous young women.

When a song is sung with loud notes and when improvised phrases are abundantly used, it is called exclamatory (*vikruṣṭa*). This song pleases other people.

A song in the bold dramatic style (*ārabhaṭī vṛtti*) which describes a heroic fight and is sung with loud as well as soft notes, is the powerful (*sotsāha*) type, which is popular with warriors.

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[182] Mānasollāsa ch. 4, 16 and 17, especially 4, 16, 192-210.

[183] SSR. 4, 1-6, vol. II, p. 209.

[184] Mānasollāsa 4, 16, 95-109.

When in a song words arousing passion are predominant, when it expresses the erotic sentiment and when it is sung with a pathetic timbre, it is the pathetic (*karuṇa*) type, which is dear to lonely ladies.

When a song has ironical words invigorated by tonal curves and expresses the comic sentiment, it is the satirical (*parihāsa*) type, which is in favour with the bon-vivants.

When it contains words of a mystic, esoteric meaning, denying worldly pleasures, it is the meditative (*adhyātma*) type, which is preferred by people engaged in meditation.

A song containing benedictory words composed in the *rāga śuddhapañcama*, meant to be sung during weddings and other ceremonies, is the auspicious (*maṅgala*) type, which is suited for women.

A song containing words of praise to the gods, sung to awaken their power and to stimulate people's faith, is the delightful type (*ramya*; Someśvara's "hymn", *stotra*, seems to be more correct!), which is preferred by devout people.

A song in which the higher and the lower octave are used, in which improvised phrases are abundantly used without considering the drum strokes and which has a strong sound, is the irregular (*viṣama*) type, which is very much in demand with the instrumentalists.

In these twelfth century definitions we may already recognize some terms and characteristics of the later Karṇāṭak and Hindustānī musical forms. Pārśvadeva's meditative (*adhyātma*) type corresponds to the *adhyātma saṃkīrtana* of the fifteenth century Tallapākam composer Annamācārya. In the former's sweet (*madhura*) and pathetic (*karuṇa*) types we may recognize the mystic love song (*śṛṅgāra saṃkīrtana*) of the latter, which in later days developed into the South Indian *padam*. In Pārśvadeva's system we may also find the auspicious *maṅgala* song, which is still sung today in South India at the end of every religious meeting and recital of classical music or dance. Pārśvadeva's definition of the irregular (*viṣama*) composition favoured by the twelfth century instrumentalists could easily be applied to the present Indian improvisational style of the Hindustānī *joḍ* and the Karṇāṭak *tānam*. In Pārśvadeva's even (*sama*) and distinct (*vyakta*) types we may find the characteristic elements of the traditional Hindustānī *dhrupad*. The songs of the great saint-singers Sūrdās, Kabīr, Mīrabāī, Bhadracala Rāmadāsa, Muttu Tāṇḍavar, Tyāgarāja and Muttusvāmi Dīkṣitar could easily be listed under the above-mentioned *stotra* category of Someśvara.

However, the great classical forms of Indian music did not originate from one single source. They cannot be traced back to one particular ancient or medieval type of composition or style of singing. Society changed and social classes which cultivated special compositions and styles influenced each other. The simple refrain song (*kīrtana*) sung by the devotees during their religious congregations (*bhajana*) was enriched with old Indian musical techniques by professional musicians, a development which was stimulated by the concerts in the South Indian courts. In the same way we may try to solve the puzzle of the origin of the Hindustānī *khayāl*. During the Middle Ages in North India the devotional *bhakti* movement of Hinduism had its counterpart in the Sufi movement of the Islam. Just as the Hindu devotional singers, the Sufis sang simple refrain songs during their religious meetings (*qawwālī*). Their *qaul* song, which originally had been part of the Arabian *nauba* suite, still contained words from the Koran, but it was sung to Indian music, that is to say, to *tāla* and *rāga*[185]. Adjustments were made by adding Persian words or meaningless syllables. *Qalbana* songs, based on Hindī words, were treated in the same way. In the Moghul courts this rather simple, but very emotional style of singing of the devotional singers (*qawwāls*) was enriched with the techniques of traditional Indian music. In the *khayāl*, which may have developed, when the *qawwāls* started singing in the courts, we can see how the main phrase (*sthāyī*) – the refrain of devotional songs – is combined with the old Indian techniques of variation and improvisation.

In the musicological Sanskrit works we can find descriptions of these old Indian techniques. Developing the *rāga* in improvised phrases without words and without musical metre, at present known as *ākāra-ālāpa*, because it is sung to the vowels *ā*, etc., is in the Sanskrit treatises called *prayoga* or *gamaka-ālapti*. The development of a *rāga* in a musical composition by dissecting, recombining and varying the melodic phrases accompanying the words and set to a musical metre, in present Hindustānī practice known as *bol-ālāp*, is in the older theoretical works called *rūpaka-ālapti*.

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[185] Compare N. P. Ahmad, Hindustānī Music, Manohar 1984, p. 134-136.

The following table may show how the traditional Indian techniques of composing are continued in the musical forms and styles of modern Indian performance practice.

TABLE XI: COMPOSITIONS (listed under their principal element)

class	musical metre (*tāla*)	tone syllables (*svara*)	drum syllables (*pāṭa*)	words of praise (*viruda*)
śuddha sūḍa	ḍheṅkī	vartanī	pāṭa-karaṇa	viruda-karaṇa
	rāsaka	svara-karaṇa	bandha-karaṇa	
	ekatālī			
ālikrama	varṇa	svarārtha		
	gajalīla			
	tribhaṅgi			
	hayalīla			
sālaga sūḍa	dhruva			
	maṇṭha			
	pratimaṇṭha			
	niḥsāru			
	aḍḍatāla			
	rāsaka			
	ekatālī			
viprakīrṇa	jayaśrī		śukacañcu	stavamañjari
	vijaya			
	siṃhalīla			
	haṃsalīla			
	siṃhavikrama			
	kanduka			
	raṇaraṅga			
	nandana			
	abhinanda			
	harivijaya			
	kamalānanda			
	jñānaguru			
	caccarī			
modern	dhrupad	svarajāti	taraṇa	nāmāvalistotra
	dhamār		tillānā	nāmāvali-kīrtana
	kharvā		jātisvaram	
	dadrā			divyanāma-kīrtana
				jayamaṅgalam

TABLE XI (cont.): COMPOSITIONS (listed under their principal element)

class	meaningless syllable (*tena*)	regular word (*pada*)	poetical metre (*chandas*)	melodic form (*rāga*)
śuddha sūḍa	tena-karaṇa	pada-karaṇa	elā	elā
ālikrama		mātṛkā	gadya	pañcatāleśvara
		cakravāla	kalahaṃsa	
			toṭaka	
			tribhaṅgi	
			dvipadī	
			hayalīla	
			krauñcapada	
			āryā	
			gāthā	
			kanda	
			vṛtta	
			dvipatha	
			dodhaka	
viprakīrṇa	nanda	jayamālā	dohaḍa	maṅgalācāra
		caryā	vadana	dhammālī
		dhavala	upavadana	kunda
		dantī	vastuvadana	maṅgala
		ovī	tripadī	caccarī
		ḍhollarī	catuṣpadī	lakṣmīkīrti
		aṣṭottarī	paddhaḍī	haraśarmaka
		antādi	pañcapadī	gaurīprīya
		lolī	(= vastu)	putrada
			ṣaṭpadī	ṣaṭpitāputra
			aḍilla	śrīkara
			daṇḍaka	tanayaprada
			siṃhapada	ratilīla
			caccarī	harśaka
			maṅgala	gajendragati
			bhāskara	somavallabha
			kunda	śatrumardana
			rāhaḍī	pratāpaśekhara
modern	tānam	lāli	dohā	maṅgalam
	joḍa	lavani	caupāī	
		koili	viruttam	
		cautīśa	ślokam	

TABLE XI (cont.): COMPOSITIONS (listed under their principal element)

class	sentiment (*rasa*)	combination of *tāla*	combination of *rāga*	combination of elements
śuddha sūḍa	elā	ḍheṅkī		citra-karaṇa
	jhombaḍa			miśra-karaṇa
ālikrama	kanda	pañcatāleśvara	rāgakadamba	varṇasvara
	aṅkacāriṇī	aṅkacāriṇī		kaivāḍa
		tālārṇava		ghaṭa
		dhvanikuṭṭanī		pañcabhaṅgī
		tribhaṅgī	tribhaṅgī	
		pañcānana	pañcānana	pañcānana
		umātilaka	umātilaka	umātilaka
		śrīraṅga	śrīraṅga	śrīraṅga
		śrīvilāsa	śrīvilāsa	śrīvilāsa
		śarabhalīla	śarabhalīla	
viprakīrṇa	rāhaḍī	25 maṇṭhaka	caturaṅga	harṣavardhana
	caryā		kīrtilaharī	śrīvardhana
	pratāpavardhana	vīraśṛṅgāra	dānalaharī	caturmukha
	kamalānanda	svarāṅka	śaśiśekhara	sudarśana
		caturaṅga	caturbhuja	svarāṅka
		bhāskara	lahacārī	caturaṅga
		vijaya	vijaya	tripatha
		kunda		vīraśrī
				vartanānanda
				nartana
				aṅkadhvani
				āmoda
				manoramā
				pramoda
				lalita
				siṃhavikrānta
modern	padam	sulādi	rāgamālikā	khayāl
	(Karṇāṭak)	tālamālikā		varṇam
	ṭhumrī			
	(Hindustānī)			

chapter XIV: miscellany (*prakīrṇa*)

In this chapter various aspects of the performance practice of medieval Indian music are discussed. In the first place, the different types of singers and their skills are described. Some bad habits in singing are mentioned and medical prescriptions are given to improve the throat. Then follows an enumeration of the good qualities and the defects of a voice, the requisite skills of a performer, the correct as well as the defective ways of performing and the embellishments of the individual notes[186]. Finally, short definitions of a great variety of technical phrases (*sthāya*) are given.

We may notice some interesting aspects of medieval Indian performance practice. Unfortunately, the definitions are not illustrated with music examples. Therefore modern interpretations of these old technical terms will always remain highly speculative. Most of these old Sanskrit terms are no longer used by the Indian musicians, but some of the techniques still find their application in modern practice. Worth mentioning are the careful intonation and embellishments of the individual notes, special legato and portamento techniques, the structure and variation of musical phrases and the principal of timbre (*kāku*), which in the Indian musicology is used in a wider sense than in Western musical cultures.

Prema Lata Sharma has studied the old terms indicating the technical phrases (*sthāya*) in relation to the modern North Indian music practice[187]. In three articles she has explained them and illustrated them with modern music examples.

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[186] See below, Table XII: Techniques of ornamentation.

[187] The Concept of Sthāya in Indian Saṅgītaśāstra, in: Indian Music Journal 3 (April/May 1965), p. 29-38; A Glossary of Sthāyas, in: Indian Music Journal 4 (Oct./Nov. 1965), p. 33-43 and 5 (April/May 1966), p. 29-40.

TABLE XII: TECHNIQUES OF ORNAMENTATION

ancient (Bharata)	medieval (Śārṅgadeva)	17th century (Somanātha)	modern Karṇāṭak	modern Hindustānī	Western
namana (Vedic)	nāmita	naimnya	perīya miṭṭu	heavy *da* stroke	sforzato
		pīḍā	khandimpu	upper *kan*	upper appoggiatura
bindu	āhata (tāḍita sthāya)	sparśa	pratyāhatam	sparśa	praller
		anuhati	āhata	gitkiri	mordent
nivṛtta -pravṛtta	sphurita (1/3 druta)	pratihati	sphurita	lower *kan*	lower appoggiatura
	tribhinna	ahati	ravai	khatka (murki)	turn
	tiripa (1/4 druta)	vikarśa	odukkal, nokku	gamak	single vibrato
kampita (kuharita and recita)	kampita (1/2 druta)	kampa	kampita (fast)		multiple vibrato
	āndolita (laghu)	dolana	kampita (medium)	andolit (zamzama)	multiple vibrato
	plāvita (pluta)	gamaka	kampita (slow)		multiple vibrato
	līna (1 druta)	āhati	orika		note of complement
preṅkholita	vali (vahanī sthāya)	paratā -nijate (uccatā -nijate)	vali	mīḍa	portamento (scivolo, strascino)
	kurula		vali (complex)	mīḍa (complex)	portamento
6 prasanna varieties	ullāsita	gharṣaṇa (pluti)	jāru	ghasit (sunth)	glissando
hiṃkāra (Vedic)	humphita (humkita)				humming
	mudrita	mudrā			col sordino (*smorzato*)
sama	svasthāna	śama			*non vibrato*

TEXT AND TRANSLATION

SAṄGĪTAŚIROMAṆI

PADĀRTHASAṄGRAHAḤ

1. Asti prāptayaśā vaṃśaḥ śakānāṃ nayaśālinām
viśālaḥ śālisaṃpanne ... madhyadeśe ... .
2. ... sampannair guṇavadbhir mahādhanaiḥ,
yaḥ kṣitīśair alaṃcakre yavanair mauktikair iva.
3. Tasminn agādhamahimā malikaśrī bahāduraḥ
abhūd atyakta... ... paraḥ.
4. Arakṣad bhūbhṛtaḥ kāmān arthinām atha pūrayan,
aruṇad vāhinīś cāyaṃ nijaṃ dharmam apālayat.
5. Payaḥ payonidher asmād ajāyata jagatpriyaḥ
sulatāśāhimalikakṣatranakṣatracandramāḥ.
6. Kīrtyā dhavalayan viśvaṃ vasubhiḥ prīṇayaj janān,
kurvan kuvalayānandam ayam asti kalānidhiḥ.
7. Citram asya pratāpāgniḥ trailokyaṃ vyāpnuvann api,
śūnyāny ajasraṃ dahati hṛdayāny eva vidviṣām.
8. Asyāśvānāṃ khurotkīrṇaiḥ pāṃsupuñjair jalāśayāḥ
sthalībhūya dvipamadair āsan madajalāśayāḥ.
9. Krodhapratāpāv etasya vahnipārthivavidyutau
śāntadīptau yataḥ śatrunārīnayanavāribhiḥ.
10. Yasya rāṣṭre pathi bhraṣṭāny api hemāni mānavāḥ
na paśyanti na gṛhṇanti satvaniścayavarjitāḥ.
11. Ayaṃ vijitya samare vividhān arīn nivṛttaḥ.
Vitarann arthine harṣān na svaṃ dātṛṣv ajīgaṇat.
12. Śātravāñ śalabhīkurvann ayaṃ saṅgrāmavahniṣu,
asapatnaṃ vyadhād rāṣṭram ivarāhimabhūpateḥ.
13. Vyānamrākhilabhūmipālamukuṭapratyagraratnaprabhā,
kirmīrībhavadaṅghriyugmanakharajyotir. Vitānojvalam
14. kīrticchatrasuvarṇadaṇḍasadṛśasphūrjatpratāpānvayam
loke 'sminn ivarāhimaṃ kṣitipatiṃ ko nāśrayet pārthivaḥ.

SAṄGĪTAŚIROMAṆI

SYNOPSIS

1-2. In the middle country, rich in rice, [ruled] a well-known noble family of *Śaka* people, celebrated for their political wisdom and their virtues, [the court of] which was adorned by [the presence of] prosperous, virtuous and wealthy foreign kings [shining] like pearls.

3. In that [family] was [born] *Malika Śrī Bahādura*, of infathomable greatness.

4. He kept away from a king's [usual wishes], but fulfilled the wishes of the petitioners, maintained his armies and performed his duties.

5. As water [is born] from the sea, was born to him the beloved of the world, *Sulatā Śāhi Malika*, [prince] among the princes like the moon among the constellations.

6. Brightening the world with his fame, pleasing people by his wealth, he was a protector of the arts, giving happiness to the world (or: "he was like the moon giving happiness to the blue lotus").

7. The fire of his power, brightly spreading in the three worlds, constantly burns the idle hearts of his enemies.

8. Ponds and rivers dried up by the clouds of dust raised by the hoofs of his horses were filled up again with the fluid from [the temples of] his elephants.

9. His anger and courage burning like earthly fire and lightning were pacified by the tears from the eyes of his enemies' wives.

10. In his kingdom men did not take away nor even look at the gold fallen on the path, because they had no idea what it was.

11. Having defeated in battle all sorts of enemies, he abstained [from fighting]. He gave with joy to the needy, but did not reckon himself among the benefactors.

12. Having reduced the enemies to ashes like moths in the fires of battle, he made the country of king *Ivarāhima* without adversaries.

13-14. Who among the kings on earth has not sought the protection of the king *Ivarāhima*[1], whose radiant valour befits his golden staff, his royal parasol and his glory? The shining nails of his feet sparkle with the reflection of the bright gems set on the crowns of all the kings bowing low before him.

15. Ghanāṭopaṃ garjadgajaturagasenājaladharaiḥ
śamaṃ nītvā 'śeṣaṃ śakaśalabhasaptārcisamayam,
16. turuṣkaṃ nirmāya prakaṭitanayaṃ tasya tanayaṃ,
vyadhād gauḍān praudaḥ punar api śakānāṃ janapadān.
17. Ā dakṣiṇodadher ā ca himādrer ā ca gājanāt
ā gauḍād ujjvalaṃ rājyam ivarāhimabhūbhujaḥ.
18. Asyaiva sārvabhaumasya pratāpāt pṛthivīpateḥ
malikaḥ sulatā śāhiḥ madhyadeśādipo 'bhavat.
19. Gaṅgāyamunayor madhye gaṅgāyā vipule taṭe
kaḍākhyaṃ nagaraṃ tasya veṇyā yojanapañcake.
20. Yatra bandhaḥ kavitveṣu vivāheṣu karagrahaḥ
kalāpātaś ca tāleṣu nṛtyeṣu karaṇacyutiḥ.
21. Maryādāvadbhir ātmīyādhvanimānaparāyaṇaiḥ
janaiś catuṣpathāny uccair yasya pūrṇāni sarvadā.
22. Īśitā nagarasyāsya deśasya ca mahāyaśāḥ
bahāduramalikasya putro grantham acīkarat.
23. Sarveṣām upakārāya yaśase śāśvatāya ca
sapādalakṣaṃ bharatanirmitaṃ śāstram ādimam
24. ānāyya dakṣiṇād deśāt sulatā sāhir unnataḥ
nānādeśagatān granthāṃs tadarthān aparān api,
25. saṅgītasāgaraṃ rāgārṇavaṃ saṅgītadīpikām
saṅgītacūḍāmaṇiṃ ca vādimattagajāṅkuśam
26. saṅgītaratnākarākhyaṃ tathā saṅgītadarpaṇam
tālārṇavaṃ ca saṅgītakalpavṛkṣaṃ savistaram
27. saṅgītaratnāvalīṃ ca nṛtyaratnāvalīm api
saṅgītamudrāṃ saṅgītopaniṣatsāram uttamam
28. saṅgītasārakalikāṃ śrīsaṅgītavinodakam
ānandasañjīvanākhyaṃ tathā muktāvalīm api.
29. Manoharaṃ bhāratīyavyākhyātaṃ bālabodhanam
pūrṇān apūrṇān yāṃś ca saṅgītajñaiḥ kṛtādarān
30. saṅgītatatvasaṃvityai samāhṛtya mahāyaśāḥ.
Paurastyān dākṣiṇātyāṃś ca pāścātyān uttarobhavān
31. padavākyapramāṇajñān saṅgītārthaviśāradān
ānāyya paṇḍitān uccair grāmahemāmbarādibhiḥ
32. satkṛtyāha sma saṅgītagranthāḥ sampāditā mayā.

15-16. Having completely destroyed the *Śaka* like moths in the fire by his army of roaring elephants and horses, swelling like an ocean, having converted his worthy son to Islam, the mighty [*Ivarāhima*] then reconsolidated the *Gauḍa* countries of the *Śaka*.

17. Thus the glorious kingdom of the monarch *Ivarāhima* [extended] from the Himālaya to the sea in the South and from *Gājana* to the *Gauḍa* [country].

18. It was only through the authority of the great monarch [*Ivarāhima*] that *Malika Sulatā Śāhi* became the king of the middle country (*madhya deśa*).

19. Its capital, named *Kaḍā*, was situated between the Ganges and the *Yamunā* at a distance of five *yojana* (ca. forty-five miles) from the confluence, on the broad bank of the Ganges.

20. In that city poems [were written] in perfect composition, the social laws and the rites of marriage [were respected], the proper beats [were kept] in the musical metre (*tāla*) and the dances [were performed] with skilful movements.

21. The crossroads were always full of people observing the laws and the rules of conduct.

22. The celebrated son of *Bahādura Malika*, the ruler of this city and country, had this treatise (i.e. the *Saṅgītaśiromaṇi*) composed.

23-24. For the benefit of everybody and for his own enduring fame the mighty *Sulatā Śāhi* had the first treatise of *Bharata* consisting of 125.000 *śloka* verses and other books on the same subject brought from the Southern and various other countries, viz.:

25-28. the *Saṅgītasāgara*[2], the *Rāgārṇava*[3], the *Saṅgītadīpikā*[4], the *Saṅgītacūḍāmaṇi*[5], the *Vādimattagajāṅkuśa*[6], the book called *Saṅgītaratnākara*[7], the *Saṅgītadarpaṇa*[8], as well as the *Tālārṇava*[9], the complete *Saṅgītakalpavṛkṣa*[10], the *Saṅgītaratnāvalī*[11], the *Nṛtyaratnāvalī*[12], the *Saṅgītamudrā*[13], the excellent *Saṅgītopaniṣatsāra*[14], the *Saṅgītasārakalikā*[15], the *Śrīsaṅgītavinodaka*[16], the *Ānandasañjīvana*[17] and the *Muktāvalī*[18].

29-30. To spread the knowledge of music, the celebrated [king] collected the remarkable commentary on *Bharata*, the *Bālabodhana*[19] and other complete or incomplete [treatises] highly appreciated by music specialists.

30-32. Having called the best scholars from far and wide, from the East, the South, the West and the North, experts of musicology, understanding its terminology, definitions and rules, he honoured them with [gifts of] villages, gold and clothes. Then he said [to

Naite ’lpabuddhibhir jñeyā gūḍhāś cātyantavistṛtāḥ.
33. Manīṣibhir abhiprāyāṃs teṣāṃ jñātvā tirohitān,
sāram uddhṛtya saṃtyajya viruddhāni yathocitam,
34. mārgadeśīprasiddhāni lakṣyāny anupamṛdya ca,
granthenālpena sarveṣām eteṣām arthasaṅgraham
35. kurudhvam aikamatyena niścitārthā vipaścitaḥ.
Evam ājñāpitaiḥ prājñaiḥ sulatā śāhir uttamam
36. acīkarad amuṃ nāmnā śrīsaṅgītaśiromaṇim,
ivarāhimaśāhīśe śakarājyaṃ praśāsati
37. varṣe caturdaśaśate (1485) pañcāśītyadhike gate
vaikramārke khabāṇāgniśaśisaṅkhye ca śākake.
38. Padāny aparivartyāni yāni ratnākarādiṣu
tāny eva kvacid atrāpi saṅgrāhya; kramo ’nyathā
39. etasya lakṣaṇārthatvāt tathā grantheṣu darśanāt.
Gītaṃ vādyaṃ ca nṛtyaṃ ca saṅgītam iti kathyate.
40. Gītavādye ubhe eva saṅgītam iti kecana.
Etat trayaṃ dvidhā jñeyaṃ mārgo deśīti tatra ca.
41. Brahmādyair mārgitaṃ samyak prayuktaṃ bharatādibhiḥ
purataḥ pārvatībhartur aśeṣābhyudayāvaham
42. gāndharvaṃ vādanaṃ nṛttaṃ yat sa mārga iti smṛtaḥ.
Deśe deśe nṛpādīnāṃ yad āhlādakaraṃ navam
43. gānaṃ vādyaṃ tathā nṛttaṃ tad deśīty ucyate budhaiḥ.
Nṛttaṃ tu vādyam anveti vādyanṛtte ubhe api
44. anuyāto yato gītaṃ tat tenādau prakīrtyate.
Gītaṃ savistaraṃ sāmnaḥ sañjagrāha caturmukhaḥ.
45. Anekadhā vistṛtaṃ tad ṛṣibhir bharatādibhiḥ.
Bālaḥ śāyanaḥ paryaṅkatale yasmād rudan bhaṣam,
46. so ’pi gītadhvaniṃ śrutvā bhavaty ānandamantharaḥ.

them]: "I have collected books on music. These are difficult and very elaborate [works] that cannot be understood by men of small comprehension.

33-35. Having grasped their concealed meaning with [your] intelligence, bringing out the essentials, discarding appropriately the contradictions, without oppressing the well-known characteristics of the traditional (*mārga*) and the popular (*deśī*) [music], having unanimously ascertained the meaning, Oh wise men, compile all these books into one of limited size".

35-37. After this instruction, *Sulatā Śāhi* had this excellent [text], called *Saṅgītaśiromaṇi*, prepared by the scholars, while *Ivarāhima Śāhi* was ruling over the *Śaka* kingdom, in the year 1485 of the *Vikrama* era or 1350 of the *Śaka* era (= A. D. 1428).

38-39. Verses [borrowed] from the *Ratnākara* and other [books], which should not be exchanged, are summarized here and there in this treatise; its sequence, however, differs from [the sequence according to which] the characteristics and the definitions are mentioned in these books.

39-40. Singing (*gīta*), instrumental music (*vādya*) and dance (*nṛtya*) are called music (*saṅgīta*). According to some only two , i.e. the vocal and the instrumental art, constitute music. These three [forms of art], one should know, are of two kinds, viz. traditional (*mārga*) and popular (*deśī*).

41-42. That [music] which had been discovered by *Brahmā* and others, which was correctly performed by Bharata and others before the Lord of *Parvatī* (i.e. *Śiva*) for complete happiness, that is to say, [the older type of] vocal music (*gāndharva*), instrumental music (*vādana*) and dance (*nṛtta*), is known as traditional music (*mārga*).

42-43. A new type of singing (*gāna*), instrumental music (*vādya*) and dance (*nṛtta*), which in various countries gives intense joy to kings and other people, is called popular (*deśī*) by the experts.

43-44. The dance follows the instrumental music. Both the instrumental music and the dance follow the vocal music. Therefore, the latter is to be mentioned first.

44-45. The Four-faced One (i.e. *Brahmā*) extracted vocal music and its developments from the *Sāmaveda*. It was developed into many forms by *Bharata* and the other seers.

45-46. [Even] a child which, lying in bed, is weeping loudly, is calmed and made happy, when it hears the sound of a song.

Prāṇebhyo 'py adhikaṃ gītasukham ity atra ko bhramaḥ.
47. Yan mṛgā api śṛṇvanto gītaṃ yacchanti jīvitam.
Caturṇāṃ puruṣārthānāṃ nidānam idam eva yat,
48. upāsate paraṃ nādaṃ munayo 'pi mumukṣavaḥ.
Tatra gītaprakāśe 'smin krameṇa kathayiṣyate
49. nādasya janmasthānāni śrutayaḥ śrutijātayaḥ,
tāsāṃ svareṣv avasthānaṃ sapta śuddhasvarās tataḥ,
50. vikṛtā dvādaśāmīṣāṃ viniyoganidarśanam,
kulādir varṇā jātyādir. Atha grāmāś ca mūrchanāḥ,
51. śuddhatānāḥ kūṭatānās teṣāṃ saṃkhyā savistarā
tānānāṃ khaṇḍameruś ca naṣṭoddiṣṭāvabodhakaḥ,
52. sādhāraṇaṃ prayogaś ca kākaly antarayor dvidhā.
Varṇalakṣma catuḥṣaṣṭir alaṃkārāś ca jātayaḥ,
53. trayodaśavidhaṃ lakṣma jātīnāṃ gītayas tathā.
Anantaraṃ kramād grāmarāgāṇām api lakṣaṇam,
54. svarūpam uparāgāṇām atha rāganirūpaṇam,
bhāṣāṇāṃ savibhāṣāṇāṃ lakṣma sāntarabhāṣayā,
55. rāgāṅgabhāṣāṅgopāṅgakriyāṅgāṇāṃ ca lakṣaṇam.
Atha tālas tasya bhedau mārgo deśīti tatra ca
56. mārgatālakalāpātāḥ panthānaś ca caturvidhāḥ,
aṣṭau mātrāḥ kalāmānaṃ mānaṃ laghvādikasya ca
57. dvaividhyaṃ mārgatālasya tatra caikakalādikāḥ
bhedās. Tataḥ khaṇḍasañjñā deśītālāś ca teṣu ca
58. virāmādeś ca nāmāni rūpāṇi vividhāny api
deśītālapratyayāś ca kramāt prastārapūrvakāḥ.
59. Aṅgāni gītatālānāṃ layāḥ sayatayo grahāḥ,
dhātavo 'tra prabandhānāṃ ṣaḍaṅgāni ca jātayaḥ.

46-47. There is no doubt that the joy [we derive] from music is more precious than life itself. Even animals, hearing music, give their life.

47-48. As it is the basis of the four aims of life, even sages who seek liberation worship the transcendent sound (*nāda*).

48-50. In the chapter on vocal music (*gītaprakāśa*) we shall mention the places (*sthāna*) whence the sound is born, the finer intonations (*śruti*), their categories (*jāti*), their position with respect to the notes (*svara*), the seven natural notes (*śuddha svara*), as well as the twelve altered notes (*vikṛta svara*), with an illustration of their use, their family class (*kula*), etc., their colour (*varṇa*) and their social class (*jāti*).

50-52. Next, the tone-systems (*grāma*), the scales (*mūrchanā*), the pure tonal patterns (*śuddha tāna*) and the irregular ones (*kūṭa tāna*), a complete calculation (*saṃkhyā*) of these patterns, diagrams (*khaṇḍameru*) indicating the unidentified (*naṣṭa*) and the specified (*uddiṣṭa*) tonal patterns, the overlapping (*sādhāraṇa*) and its twofold application, i.e. with the *kākalī ni* and the *antara ga*.

52-53. The characteristics of the melodic line (*varṇa*), the sixty-four embellishments (*alaṃkāra*), the modes (*jāti*), the thirteen characteristics of the modes and the styles of singing (*gīti*).

53-55. Then, in regular order, the definitions of the *grāmarāga*, the characteristic form of the *uparāga*, the explanation of the *rāga*, the definitions of the *bhāṣā* with their *vibhāṣā* and *antarabhāṣā*, as well as the characteristics of the *rāgāṅga*, the *bhāṣāṅga*, the *upāṅga* and the *kriyāṅga*.

55-57. Next, the ~~two kinds of~~ musical metre (*tāla*), which has 2 forms viz. the traditional (*mārga*) and the popular ~~one~~ (*deśī*); the beats (*kalāpāta*) of the traditional musical metre (*mārgatāla*), the four procedures, the eight basic units of time (*mātra*), the two methods of [measuring] the *mārga tāla*, that is to say, by counting the *kalā* or by counting the *laghu*, etc. and the varieties *ekakala*, etc.

57-58. Then the popular musical metres (*deśītāla*) called *khaṇḍa* (lit.: "broken"). In them the *virāma* and the other durations; their various names and forms, and, in regular order, the definitions of the *deśī tāla* with their examples (*prastāra*).

59. The divisions (*aṅga*) of the *tāla* in the songs, the tempi (*laya*) with their development (*yati*) and the ways of starting the *tāla* cycle (*graha*); the main sections (*dhātu*), the six phrasal elements (*aṅga*) and the categories (*jāti*) of musical compositions (*prabandha*).

60. Śuddhaś chāyālagaś ceti dvidhā sūḍaś caturvidhāḥ
prabandhāḥ śuddhasūḍasthā ālikramagatās tathā
61. viprakīrṇābhidhās tadvat sālagasūḍam āsthitāḥ;
navarūpakanirmāṇaṃ guṇadoṣāś ca gānagāḥ.
62. Prakīrṇake tu gāndharvaḥ svarādir gāyanau tathā
tayor doṣāś ca vāggeyakāraḥ śabdāś caturvidhāḥ.
63. Guṇadoṣau ca śabdānāṃ gītānām api tau tataḥ,
gamakāḥ pañcadaśaś ca sthāyāḥ ṣaṇṇavatis tataḥ.
64. Ālaptir dvividhā sā ca rāgarūpakayogataḥ;
śarīraṃ tasya ca guṇā doṣā vṛndasya lakṣaṇam.
65. Vādyaprakāśe vādyāni vakṣyante vividhāny api
nṛtyaprakāśe nipuṇaṃ nṛtyāni vividhāny api
vakṣyante sulatāśāher ādeśena manīṣibhiḥ.

Iti padārthasaṅgrahaḥ.

60-61. The two types of suite (*sūḍa*), viz. pure (*suddha*) and mixed (*chāyālaga*); the four kinds of compositions (*prabandha*), i.e. compositions constituting a regular suite (*śuddha sūḍa*), compositions functioning as intermediate songs (*ālikrama*), [compositions] called *viprakīrṇa* (lit.: "scattered", i.e. separate) and those belonging to a mixed (*sālaga*) suite (*sūḍa*); creating a new structure (*nava rūpaka*); furthermore, the merits (*guṇa*) and the defects (*doṣa*) of singing (*gāna*).

62. In the miscellaneous chapter (*prakīrṇa*) the *gāndharva* and the *svarādi* type of singer, their defects (*doṣa*), the composers (*vāggeyakāra*) and the four kinds of vocal sound (*śabda*).

63. The qualities and the defects of the texts and the songs; the fifteen types of embellishments (*gamaka*) and the ninety-six technical phrases (*sthāya*).

64. The two kinds of variation (*ālapti*) based on melody (*rāga*) or general structure (*rūpaka*), the qualities and the defects of the voice (*śārīra*) and the characteristics of the ensemble (*vṛnda*).

65. In the chapter on instrumental music (*vādya*) the different types of instruments will be explained. In the chapter on dancing (*nṛtya*) various kinds of dances will be accurately described by the experts under the supervision of Sulatā Śāhi.

Here ends the synopsis.

I: ŚRUTILAKṢAṆAPRAKĀŚAḤ

1. Vivakṣamāṇaḥ puruṣaḥ prāk prerayati mānasam,
manaḥ kāyagataṃ vahniṃ hanty asau prāṇamārutam.
2. Brahmagranthigataḥ so ’smād gacchann ūrdhvapathe kramāt,
nābhau hṛdi gale mūrdhni mukhe janayati dhvanim.
3. Ya sa nādaḥ smṛtas tasya bhedāḥ śrutyādayo ’khilāḥ.
Nākāraḥ prāṇavāyuḥ syād dakāro havyavāhanaḥ.
4. Tadyogāj jāyate yasmāt tasmān nādo ’yam ucyate.
Atisūkṣmas tataḥ sūkṣmaḥ puṣṭāpuṣṭau ca kṛtrimaḥ,
5. iti nāmāni pañcāsya sthānapañcakavartinaḥ.
Ādyasyāśrūyamāṇatvād antyasyātivikīrṇatvāt,
6. ādyakṛtimayos tasmān na svareṣūpayogitā.
Vyavahāre tv asau nādaḥ procyate trividho budhaiḥ,
7. mandro hṛdi sthito madhyaḥ kaṇṭhe tāraś ca mūrdhani.
Dviguṇaḥ kila mānena pūrvasmād uttarottaraḥ.
8. Tathāha bharataḥ:
Ūrdhvanāḍyotthito nādo hy ukto vai vigatarasaḥ.
Tiraścyas tās tu tāvantyo nāḍyo dvāviṃśatis tv amī.
9. Sopānavatsthitās tās tu vāyunā tās tu tāḍitāḥ.
Tathāha mataṅgaḥ:
Ūrdhvanāḍyotthito nādaḥ śuddho vai vigatarasaḥ,
10. huṃkāragarbhasambhūto vyāpyamāno ’pi sarvataḥ.
Tiraścyas tās tu tāvantyo nāḍyo dvāviṃśatir matāḥ,
11. sopānavatsthitāḥ sarvā vāyunā samāpūritāḥ.
Suṣumnāyāṃ tu saṃlagnāḥ kaṇṭhasthāne sthitās tataḥ.

CHAPTER I

INTONATION (ŚRUTI)

1. When the supreme self (*puruṣa* = *ātman*) in men wishes to express itself, it first stirs the mind, then the mind stimulates the bodily fire, and this strikes upon the vital breath (*prāṇa*).

2. This [vital breath], starting from the basis (*brahmagranthi*) of the spinal cord, rises upwards, successively reaching the navel, the chest, the throat, the head and the mouth, where it produces sound (*dhvani*).

3. This sound is traditionally called *nāda*. All intonations (*śruti*) and other [musical elements] are differentiations of it. The syllable *nā* symbolizes wind (*vāyu*) in the sense of vital breath (*prāṇa*); the syllable *da* [symbolizes] fire.

4-5. Because it is born from the combination of these two, it is called *nāda*. Its five names, i.e. ''extremely subtle'' (*atisūkṣma*), ''subtle'' (*sūkṣma*), ''vigorous'' (*puṣṭa*), ''non-vigorous'' (*apuṣṭa*) and ''artificial'' (*kṛtima*), are related to the five places [in the body].

5-6. Because the first one is not audible and the last one is unpleasant, the first one (i.e. *atisūkṣma*) and the artificial one (*kṛtima*) are not suitable for the musical notes (*svara*).

6-7. For practical purposes sound (*nāda*) is described by the wise as being of three kinds, viz.: low (*mandra*) in the chest, middle (*madhya*) in the throat and high (*tāra*) in the head. In respect of speed it is said that each is doubling the preceding one.

8-9. Bharata says: The sound (*nāda*) rising from the nerve-lines (*nāḍi*) is truly said to be without emotional expression (*rasa*). There are twenty-two nerve-lines (*nāḍi*), situated transversely, like steps (i.e. one above the other). They are stimulated by vibration (lit. ''wind'', *vāyu*).

9-10. Mataṅga says: Situated in the upward nerve-lines (*nāḍi*), the pure (*śuddha*) sound (*nāda*), which is without emotional expression (*rasa*) is produced from inside the body by humming (*huṃkāra*) and is all-pervading.

10-11. All twenty-two nerve-lines (*nāḍi*) that are supposedly situated transversely like steps are completely filled with vibration (lit. ''wind'', *vāyu*). They are closely connected with the main line (*suṣumnā*) and situated in the throat.

12. Dvāviṃśatāni chidrāni tebhyaḥ sañjāyate sphuṭam.
Tilādhikyādhimānena mandrasthāneṣu jāyate.
13. Javādhikyādhimānena pūrvasyottarottaraḥ.
Tābhyāṃ sañjāyate śabdo rañjako madhuro mṛduḥ.
14. Javādhikyādhimānena puṣṭapuṣṭottarottaraḥ.
Militvā svararūpeṇa rāgāṇāṃ hetukāriṇī.
15. Mandrādisthānasambhūtāḥ samakā dhvaniyantrikāḥ.
Hṛdyūrdhvadhamanīsyūtā nāḍyo dvāviṃśatiḥ sthitāḥ,
16. tiraścyo janayanty etā yān dhvanīn vāyutāḍitāḥ,
nādasya bhedās te jñeyāḥ. Śravaṇāc chrutayo matāḥ.
17. Itthaṃ kaṇṭhe ca śīrṣe ca tasya dvāviṃśatir bhidāḥ.
Vīṇāyugalam etāsām abhivyaktyai nidarśyate.
18. Vīṇādvayaṃ samaṃ kāryaṃ nādas tulyo yathā bhavet.
Pratyekam atra tantryaḥ syur dvāviṃśatir mitāḥ kramāt,
19. kuryān mandratamām ādyām antyām uccataradhvanim.
Nairantaryaṃ bhavec chrutyor madhye dhvanyantarāśruteḥ.
20. Adharādharatīvrās tās. Tajjo nādaḥ śrutir budhaiḥ.
Sthāpyaḥ ṣaḍjasvaras tantryāṃ caturthyāṃ. Sa catuḥśrutiḥ.
21. Saptamyām ṛṣabhas tantryāṃ. Sa tu triśrutir iṣyate.
Tantryāṃ navamyāṃ gāndhāro. Dviśrutiṃ taṃ jagur budhāḥ.
22. Kramāt tantryāṃ trayodaśyāṃ madhyamaḥ. Sa catuḥśrutiḥ.
Tatas tantryāṃ saptadaśyāṃ pañcamaḥ. Sa catuḥśrutiḥ.
23. Tantryāṃ niveśyo viṃśāyāṃ dhaivatas. Triśrutiḥ sa ca.
Dvāviṃśāyāṃ tu saṃsthāpyo nisādo. Triśrutiḥ sa ca.
24. Evaṃ vīṇādvaye sthāpyāḥ svarās. Tatraikikā sthirā;
anyā vīṇā calā. Tasyāṃ sāraṇā syāc caturvidhā.

12. There are twenty-two cavities; through these it (i.e. the sound) is clearly produced. It springs from the lower places, being as small as a sesam seed.

13-14. Each next [vibration] is faster than the preceding one. From these two [adjoining vibrations] a special sound (*śabda*) rises, which is delightful, sweet and soft. Due to an increase of speed (*java*) each higher [sound] becomes stronger.

14-15. When these [sounds] together constitute a musical note (*svara*), they generate specific melodic forms (*rāga*). Appearing in the lower (*mandra*) register and the other registers (*sthāna*) the factors that are instrumental in sound production (*dhvani-yantrikā*) are identical.

15-17. In the upper part of the chest twenty-two nerve-lines (*nāḍi*) are situated transversely and intertwined with the main line (*dhamanī*). The sounds (*dhvani*) they produce, when struck by vibration (lit. "wind", *vāyu*), should be understood as differentiations of sound (*nāda*). Because they can be heard, they are considered to be "audible elements" (*śruti*). In the same way there are twenty-two differentiations of this [*śruti*] in the head and in the throat.

17-18. To demonstrate these [subtle intonations or *śruti*] two harp-*vīṇā* are recommended. These two *vīṇā* should be first tuned to the same pitch[1].

18-19. The twenty-two strings should be tuned one by one and in regular order; first the lowest one, then gradually higher and higher, so that there is continuity, because the ear cannot distinguish any intermediate sound between two successive *śruti*. These [strings] are [situated] one below the other, each being higher in pitch. According to the experts *śruti* is the sound produced by them.

20-21. The note *ṣaḍja* has to be fixed on the fourth string. It has four *śruti*. The [note] *ṛṣabha*, which has three *śruti*, is found on the seventh string.

21-22. The experts state that *gāndhāra*, which is on the ninth string, has two *śruti*. On the thirteenth string there is *madhyama*, which has four *śruti*. On the seventeenth string there is *pañcama*, which has four *śruti*.

23. On the twentieth string *dhaivata*, which has three *śruti*, should be established. On the twenty-second string *niṣāda* should be established. It has two *śruti*.

24. In this way the notes (*svara*) should be tuned on two *vīṇā*. One is fixed; the other one is variable (*cala*). On the latter [*vīṇā*] the intonation (*sāraṇa*) has four phases.

25. Tatrādyasāraṇārītir asmābhiḥ prāṅ nivedyate.
Sthiravīṇāsvarā yāsu tantrīṣu prāṅ niveśitāḥ,
26. tābhyaḥ paścāc ca tantrīṣu dvitīyasyāṃ svarān nayet.
Ekaśruty apakarṣet tantrībhyāṃ ṣaḍjaś catuḥśrutiḥ.
27. Sāraṇāyām ādimāyāṃ svarā yās tu niveditāḥ,
tābhyaḥ paścāt tantrīṣu dvitīyasyāṃ svarān nayet.
28. Syād dviśruty apakarṣet tantrībhyāṃ ṣaḍjaś catuḥśrutiḥ,
etasyām ṛṣabhasthāne sto gāndhāraniṣādakau.
29. Sāraṇāyāṃ dvitīyasyāṃ svarā yāsu niveditāḥ,
tatpaścimāsu tantrīṣu tṛtīyasyāṃ svarān nayet.
30. Syāt triśruty apakarśet tantrībhiḥ ṣaḍjaś catuḥśrutiḥ,
ṣaḍjapañcamayoḥ sthāne syātām ṛṣabhadhaivatau.
31. Sāraṇāyāṃ tu turyāyāṃ dvāviṃśāyāṃ tu saṃsthitiḥ:
Catuḥśruty apakarṣet tritantrībhiḥ sa catuḥśrutiḥ,
32. tantryāṃ viśalisamapā nigameṣv atrānukramāt.
Ekādiyugaparyantam apakarṣec chrutīḥ param.
33. Nāto ’pakarṣaḥ kartavyo raktināśo bhaved yataḥ.
Tīvrā kumudvatī mandā tathā chandovatī parā,
34. dayāvatī rañjanī ca ratikā tadanantaram,
raudrī krodhā vajrikā ca vijñeyātha prasāriṇī,
35. dvādaśyatra śrutir jñeyā prītir anyā ca mārjanī,
kṣmā raktā saṃdīpanī ca syād ālāpiny anantaram,
36. madantī rohiṇī ramyā ugrā ca kṣobhiṇīti ca.
Nāmāny etāni sarvāsāṃ śrutīnāṃ kramato ’bhyayuḥ.
37. Dīptāyatā mṛdur madhyā karuṇety abhiśabditā
śrutīnāṃ jātayaḥ pañca bhidyante tā ’pi kramāt.
38. Tīvrābhidhā tato raudrī vajrikogreti nāmabhiḥ
ādyā dīptā caturbhedā kathitā pūrvasūribhiḥ.

25-26. We shall first explain the procedure of the first position. One should fix the notes on the second *vīṇā* on those strings which are situated just behind the strings on which the notes of the fixed *vīṇā* have already been settled. One should lower the strings on which the *ṣaḍja* of four *śruti* is situated by one *śruti*.

27. In the second [phase of intonation] one should fix the notes on the strings situated behind [those] on which the notes are situated in the first procedure.

28. By lowering the strings on which the *ṣaḍja* of four *śruti* is situated by two *śruti*, in this [phase of intonation], *gāndhāra* and *niṣāda* appear in the place of *ṛṣabha* [and *dhaivata*].

29. In the third [phase] one should fix the notes on the strings which are situated just behind those on which the notes were fixed in the second [phase of tuning].

30. If one lowers the strings on which the *ṣaḍja* of four *śruti* [was originally situated] by three *śruti*, *ṛṣabha* and *dhaivata* appear in the place of *ṣaḍja* and *pañcama*.

31-32. In the fourth phase of intonation the position of the twenty-two [*śruti*] is as follows: If one lowers the strings on which the four *śruti* intervals are situated by four *śruti*, the [notes] *sa*, *ma* and *pa* appear on the strings in the places of *ni*, *ga* and *ma*, respectively.

32-33. One may take away one or more [*śruti*], but four *śruti* at the most. One should, however, not take away more, because then there would be a destruction of the beauty.

33-34. One should know [the following *śruti* names]: sharp (*tivrā*), lotus-like (*kumudvatī*), low (*mandā*), metrical (*chandovatī*), compassionate (*dayāvatī*), charming (*rañjanī*) and lovely (*ratikā*) as well as fierce (*raudrī*), passionate (*krodhā*), thundering (*vajrikā*) and pervasive (*prasāriṇī*).

35-36. Dear (*prīti*) is supposed to be the twelfth *śruti*; the others are purifying (*mārjanī*), patient (*kṣmā* = *kṣitī*), enamoured (*raktā*), inflaming (*saṃdīpanī*), conversant (*ālāpinī*), maddening (*madantī*), adolescent (*rohiṇī*), restful (*ramyā*), fearful (*ugrā*) and excited (*kṣobhinī*). These are the names of all the *śruti* in succession.

37. Brilliant (*dīptā*), stretched (*āyatā*), tender (*mṛdu*), medium (*madhyā*) and compassionate (*karuṇā*). By these names the five categories (*jāti*) of the *śruti* are distinguished.

38. The first [category], *dīptā*, the ancient authors say, has four divisions named sharp (*tīvrā*), fierce (*raudrī*), thundering (*vajrikā*) and fearful (*ugrā*).

39. Kumudvatī tathā krodhā prasāriṇyatha gaṇyate
saṃdīpanī caturthā syād rohiṇī pañcamī tataḥ.
40. Itthaṃ pañcavidhā tajjñair āyatā kīrtitā kramāt.
Mandābhidhā ca ratikā prītiḥ kṣmetī caturvidhā
41. mṛdvī proktā budhais. Tadvac chandovaty atha rañjanī
tataś ca mārjanī tasyā raktikā syāt tataḥ param
42. ramyākhyā kṣobhiṇīty uktā madhyamā ṣaḍvidhā kramāt.
Dayāvaty ālāpinī ca tataḥ proktā madantikā,
43. iti tridhā syāt karuṇā. Ṣaḍje jāticatuṣṭayam.
Tatra dīptābhidhādyā syād āyatā tad anantaram
44. mṛdvī tataś ca madhyeti. Tāsām ādyās tu yā bhidāḥ
tā eva śrutayo jñeyā, iti ṣaḍjaś catuḥśrutiḥ.
45. Ṛṣabhe jātayas tisraḥ karuṇā madhyamā mṛduḥ.
Atrādyaḥ karuṇā bhedo madhyamāyās tathā mṛdoḥ
46. bhedo dvitīyaḥ śrutayas. Triśrutis tv ṛṣabhas tataḥ.
Gāndhāre sta ubhe jātī kramād dīptā tathāyatā.
47. Dvitīyāv anayor bhedau śrutīti dviśrutis tu gaḥ.
Madhyame jātayo jñeyā catasraḥ kramaśobhinyāḥ
48. dīptāyatā mṛdur madhyety āsāṃ bhedās tṛtīyakāḥ
śrutayo 'trābhir. Evāyaṃ madhyamaḥ syāc catuḥśrutiḥ.
49. Pañcame 'pi catasraḥ syur mṛdur madhyāyatā parā
karuṇety atra pūrvāsāṃ bhedās tūryā; dvitīyakaḥ
50. bhedo 'tra karuṇāyās tu. Śrutibhyas tābhiḥ pañcamaḥ
catuḥśrutir. Dhaivate syur jātayas tisra eva tu.
51. Tatrādyā karuṇā jñeyā; dvitīyā cāyatā matā;
madhyā tṛtīyā vijñeyā; tatrāntyā karuṇā. Bhidā

39-40. Lotus-like (*kumudvatī*), passionate (*krodhā*) and next the pervasive one (*prasāriṇī*) is counted; the fourth one is inflaming (*saṃdīpanī*), the fifth one adolescent (*rohiṇī*). These are the five varieties of the stretched one (*āyatā*) respectively mentioned by the experts.

40-42. Low (*mandā*), lovely (*ratikā*), beloved (*prīti*) and patient (*kṣmā* = *kṣitī*) are the four varieties of the tender one (*mṛdvī*) mentioned by the experts. Similarly, metrical (*chandovatī*), as well as charming (*rañjanī*), purifying (*mārjanī*), enamoured (*raktikā*), the one called restful (*ramyā*) and excited (*kṣobhiṇī*) are respectively mentioned as the six varieties of the medium one (*madhyā*).

42-43. Compassionate (*dayāvatī*), conversing (*ālāpinī*) and the one called maddening (*madantikā*) are the three varieties of the compassionate one (*karuṇā*).

43-44. In the note *ṣaḍja* there are four categories (*jāti*) of the *śruti*: first, the one called brilliant (*dīptā*), next, the stretched one (*āyatā*), then, the tender one (*mṛdvī*) and the medium one (*madhyā*). One should understand that, when their varieties, representing the *śruti*, appear for the first time, it is the four-*śruti* note *ṣaḍja*.

45-46. In the case of the note *ṛṣabha* there are three categories (*jāti*): compassionate (*karuṇā*), medium (*madhyamā*) and tender (*mṛdu*). Here *karuṇā*, appearing for the first time, as well as *madhyamā* and *mṛdu*, appearing for the second time, represent the *śruti*. This is the three-*śruti* note *ṛṣabha*.

46-47. In the case of *gāndhāra* there are two categories (*jāti*): brilliant (*dīptā*) and stretched (*āyatā*). Their two varieties, which appear here for the second time, represent the *śruti*. This is the two-*śruti* note *ga*.

47-48. In the case of *madhyama* four categories (*jāti*) should be distinguished: brilliant (*dīptā*), stretched (*āyatā*), tender (*mṛdu*) and medium (*madhyā*). Their varieties appear here for the third time as *śruti*. This is the four-*śruti* note *madhyama*.

49-50. In the case of *pañcama* there are four divisions: tender (*mṛdu*), medium (*madhyā*), stretched (*āyatā*) and compassionate (*karuṇā*). Here the varieties of the first [three] appear for the fourth time. The *karuṇa* variety, however, appears for the second time. Due to these *śruti*, *pañcama* is a four-*śruti* note.

50-52. In the case of *dhaivata* there are three categories (*jāti*). Here the first variety, one should know, is the compassionate one (*karuṇā*); the second one is stretched (*āyatā*) and the third one medium (*madhyā*). The compassionate (*karuṇā*) one appears here for the last time.

52. āyatāyāḥ pañcamī syān. Madhyāyā api pañcamī.
Imā bhidāḥ syuḥ śrutayo. Dhaivatas triśrutis tataḥ.
53. Niṣāde sta ubhe jātī dīptā madhyeti ye bhide
anayor avaśiṣṭe te śrutī. Ni dviśrutis tataḥ.
54. Iti svaragatir jātyāṃ śrutīnām upadarśitā.
Śrutayaḥ svareṣu saptasu punaḥ pṛthak kathyante.
55. Tīvrā kumudvatī syān mandā chandovatīti ṣaḍje syuḥ.
Ṛṣabhe dayāvatī syāt tato bhaved rañjanī ca ratikā ca.
56. Gāndhārake tu raudrī krodhā ceti śrutidvayaṃ jñeyam.
Madhyamake tu catasras tatrādyā vajrikā prasāraṇikā
57. prītiś ca mārjanīti śrutayaḥ syus. Pañcame tu punaḥ punaḥ
kṣitī nāmnī raktāhvā saṃdīpanikāpi tasyās tu
58. ālāpanikā jñeyā. Dhaivatākhye madantī syāt
rohiṇikā ramyākhyā. Svare niṣāde bhaved ugrā
59. kṣobhaniketi munīndraiḥ śrutayaḥ svarahetavaḥ proktāḥ.
Bālānāṃ spaṣṭabodhārthaṃ brūmo yuktiṃ śrutigrahe.
60. Rekhāṣaṭkaṃ likhet tiryag, ūrdhvaṃ rekhāṣṭakaṃ likhet.
Pañcakoṣṭordhvapaṅktīnāṃ saptakaṃ tatra jāyate.
61. Saptānām api paṅktīnāṃ koṣṭeṣv ādyeṣu saptasu
krameṇa vilikhet saptasvaravarṇān anukramāt.
62. Atha yajjātibhedā yāḥ śrutayo yān svarān śritāḥ
tīvrādyā darśitāḥ pūrvaṃ tāsāṃ nāmādyavarṇakān
63. tattatsvarāṇāṃ koṣṭeṣu likhet saptasv anukramāt.
Śiṣṭakoṣṭesu ṣaṭsv atra likhed bindūn yathocitaṃ.
64. Tataḥ prāguktayā rītyā svareṣu lagayec chrutīḥ.
Śrutīnāṃ maṇḍalaṃ dvedhā daṇḍacakrākṛtikramāt.
65. Ūrdhvam rekhādvayaṃ kṛtvā tatra rekhā likhed budhaḥ
dvāviṃśatiḥ śrutisamāḥ kramāt tiryag gatāḥ śubhāḥ.
66. Rekhā ūrdhvaṃgatāḥ pañca tāsu ṣaṭ tiryag ālikhet.
Tāsu krameṇa tīvrādyā vinyaset sakalāḥ śrutīḥ.

Āyatā appears for the fifth time; *madhyā* also appears for the fifth time. These varieties represent the *śruti*. This is the three-*śruti* note *dhaivata*.

53. In the case of *niṣāda* there are two categories (*jāti*): brilliant (*dīptā*) and medium (*madhyā*). Of these two the remaining [varieties] appear as *śruti*. This is the two-*śruti* note *ni*.

54. Thus the occurrence (*gati*) of the *śruti* in the notes (*svara*) has been explained in connection with their categories (*jāti*). The *śruti* in the seven notes (*svara*) will be mentioned again separately.

55. In *ṣaḍja* there are *tīvrā*, *kumudvatī*, *mandā* and *chandovatī*; in *ṛṣabha*: *dayāvatī*, *rañjanī* and *ratikā*.

56-57. *Raudrī* and *krodhā*, one should know, are the two *śruti* in *gāndhāra*. The four *śruti vajrikā*, *prasāraṇikā*, *prīti* and *mārjanī* appear in *madhyama*.

57-59. In *pañcama* there are also four [*śruti*], called *kṣitī*, *raktā*, *saṃdīpanikā* and *ālāpanikā*. In *dhaivata* there are three *śruti*, i.e. *madantī*, *rohiṇī* and *ramyā*. In the note *niṣāda* there are *ugrā* and *kṣobhanikā*. The experts say that these *śruti* constitute the basis of the notes (*svara*).

59-60. In order to explain it to people who are not familiar with the subject we present a method which enables them to understand the *śruti*. One should draw six horizontal and eight vertical lines[2].

60-61. The octave (*saptaka*, lit.: "series of seven") starts in the fifth square of the vertical rows. In the first seven squares of the vertical rows one should write in succession the seven syllables [representing] the seven notes (*svara*).

62-63. That is to say, of the basic notes (*svara*) to which the *śruti* of particular categories (*jātibhedā*), such as *tīvrā*, etc., that have been explained before, are related, of those notes one should consecutively write the initial syllables of the names in the seven squares.

63-64. In the remaining six squares one should write dots accordingly. Then one may be able to establish the *śruti* in the notes (*svara*) in conformity with the method described above. There are two types of diagrams of the *śruti*, viz. a staff and a rectangle.

65. Having drawn two vertical lines, the learned man should draw nice horizontal lines successively representing the twenty-two *śruti*[3].

66. One should draw six horizontal lines in five vertical lines. On them, in succession, one should place all the *śruti*, *tīvrā*, etc.[4].

67. Mandrānumandrā ghorākhyā śrutir ghoratarābhidhā
tataḥ syān mandanā saumyā suṣumnā puṣkalāṣṭamī,
68. śaṅkhinī daśamī phullā syād ekādaśyanāmikā
ghoṣāvatī līnanādā dhvanis tasyāś ca vartanī,
69. gambhīrākhyā tato bāṇā dīrghatarātinādinī
mandrajā suprasannā ca nirvādeti kramād imāḥ
70. dvāviṃśatiḥ syuḥ śrutayaḥ svarāṇāṃ mandravartinām.
Tīvrādyās tu kramād jñeyāḥ svarāṇāṃ madhyavartinām.
71. Nādāntā niṣkalā gūḍā sakalā madhurā tathā
tallī caikākṣarā bhṛṅgajātiś ca rasagītikā,
72. rañjikā ca tathā pūrṇā tathālaṃkārikā matā
vāṃśī ca vaiṇikā caiva tristhānā susvarā tataḥ,
73. aṅgā bhāṣāṅgikā cātha vartikā vyāpnikā tataḥ
prasannā subhagā ceti śrutayas tāravartinām
74. svarāṇām. Iti manyante kecit paryāyatāṃ pare.

Iti śrīsaṅgītaśiromaṇau śrutilakṣaṇaprakāśaḥ.

67-70. *Mandrā*, *anumandrā*, the one named *ghorā*, the *śruti* named *ghoratarā*, *mandanā*, *saumyā*, *suṣumnā*, *puṣkalā*, the eighth; *śaṅkhinī*; *phullā*, the tenth; *anāmikā*, the eleventh; *ghoṣāvatī*, *līnanādā*, *dhvani*, and next, *vartanī*; the one named *gambhīrā*, then *bāṇā*, *dīrghatarā*, *atinādinī*, *mandrajā*, *suprasannā* and *nirvādā*. These are the respective twenty-two *śruti* of the notes in the lower [octave]. *Tīvrā*, etc., one should know, respectively are the [*śruti* of the notes] situated in the middle [octave].

71-74. *Nādāntā*, *niṣkalā*, *gūḍā*, *sakalā*, *madhurā*, *tallī*, *ekākṣarā*, *bhṛṅgajāti*, and *rasagītikā*, *rañjikā* and *pūrṇā* and the one which is considered to be *alaṃkārikā*, *vāṃśī*, *vaiṇikā*, *tristhānā*, *susvarā*, *aṅgā*, *bhāṣāṅgikā*, next, *vartikā* and *vyāpnikā*, then *prasannā* and *subhagā* are the *śruti* of the notes situated in the higher [octave]. This is the terminology according to some people. Others think that these [names] are synonyms.

Here ends the chapter on the characteristics of the *śruti* in the Saṅgītaśiromaṇi.

II: SVARALAKṢAṆAPRAKĀŚAḤ

1. Śrutibhyo jāyamāno yaḥ svano 'nuraṇanātmakaḥ,
rañjako manasaḥ śrotuḥ sa svaro gīyate budhaiḥ.
2. Sa saptadhā prasiddho 'sti śāstre ṣaḍjādināmabhiḥ.
Ṣaḍjarṣabhau ca gāndhāramadhyamau pañcamas tathā
3. dhaivataś ca niṣādaś cety ete ṣaḍjādayo matāḥ.
Ādyākṣaraiḥ sa ri ga ma pa dha nīti kramoditaiḥ
4. anyāpi dṛśyate sañjñā svarāṇāṃ prāktanaiḥ kṛtā.
Caturthyādiśrutiḥ pūrvapūrvaśrutyupabṛṃhitāḥ
5. svarāṇāṃ kāraṇam iti na pūrvāsām ahetutā.
Amī svarāḥ punar mandramadhyatārākhyabhūmiṣu
6. vartanā syus triprakārā. Iti śuddhāḥ pradarśitāḥ.
Yeṣāṃ svarāṇāṃ yāvatyaḥ śrutayo mānatāṃ gatāḥ,
7. tannyūnatvādhikatvābhyāṃ vikṛtāḥ syur ime svarāḥ.
Niṣādarṣabhagāndhāradhaivatā acyutābhidhāḥ;
8. pañcamas tu cyutaḥ; ṣaḍjamadhyamau dvau cyutācyutau.
Tyaktādyantaḥ śrutiḥ ṣaḍjo dviśrutiś cyuta ucyate.
9. Varjanād ādyayor eva sa evācyuta ucyate.
Ādyadvitīyau dvāv etau vikārau ṣaḍjasaṃbhavau.
10. Ṣaḍjāntyaśrutim ākramann ṛṣabhaḥ syāc catuḥśrutiḥ.
Tṛtīyo 'yaṃ vikāraḥ syād ārṣabhasvaragocaraḥ.
11. Madhyamādyāṃ śrutiṃ prāpya gāndhāras triśrutir bhavet.
Ubhe ādyaśrutī kraman ṃasya ga syāc catuḥśrutiḥ.
12. Caturthapañcamāv etau bhedau gāndhārasambhavau.

CHAPTER II

NOTES (SVARA)

1. Sound (*svana*) of a resonant nature (*anuraṇana-ātmaka*) which, rising from the *śruti*, pleases (*rañjaka*) the mind of the listener, is called *svara*[1] by the experts.

2-3. This [musical sound (*svara*)], which has seven varieties, is well known in the treatises by the names *ṣaḍja*, etc. Traditionally [these notes] *ṣaḍja*, etc. are called: *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata* and *niṣāda*.

3-4. There appears to be another denomination of the notes, invented by the ancient teachers, which consists in [calling the notes by] their initial syllables *sa*, *ri*, *ga*, *ma*, *pa*, *dha* and *ni*, respectively.

4-5. The fourth *śruti* and the other [*śruti*] (i.e. the third or second one), each time supported by the preceding *śruti*, are the cause of the notes (*svara*, in the sense of musical interval). For this reason the preceding [*śruti*] are indispensable (lit. "not without motive").

5-6. Besides, these *svara* (in the sense of basic notes) are of three kinds according to the registers (i.e. the octaves) in which they are situated, i.e. low (*mandra*), middle (*madhya*) and high (*tāra*). These [notes] are explained as being pure (*śuddha*).

6-7. If one considers the specific number of *śruti* of these notes, they become altered notes (*vikṛta svara*), when there is either a decrease or an increase [of *śruti*].

7-8. *Niṣāda*, *ṛṣabha*, *gāndhāra* and *dhaivata* may be called *acyuta* (lit. "not fallen", i.e. not lowered); *pañcama* may become *cyuta* (lit. "fallen", i.e. lowered); *ṣaḍja* and *madhyama* can be both *cyuta* and *acyuta*[2].

8-9. When the first and the last *śruti* are omitted, this *ṣaḍja* of two *śruti* is called *cyuta*. When the first two *śruti* are left out, that [*ṣaḍja*] is called *acyuta*. Both these alterations, the first as well as the second, derive from *ṣaḍja*.

10. By taking the last *śruti* of *ṣaḍja*, *ṛṣabha* becomes a four-*śruti* interval. This third alteration belongs to *ṛṣabha*.

11-12. By taking the first *śruti* from *madhyama*, *gāndhāra* becomes a three-*śruti* interval. By taking the first two *śruti* from *madhyama*, *gāndhāra* becomes a four-*śruti* interval. These two different alterations, the fourth and the fifth one, derive from *gāndhāra*.

Syāt ṣaḍjavacchrutityāgān madhyamo ’pi cyuto ’cyutaḥ.
13. Jñeyāv etau vikārau dvau mādhyamau ṣaṣṭhasaptamau.
Triśrutir madhyamagrāme vikṛtaḥ syāc catuḥśrutiḥ
14. pañcamo madhyamagrāme madhyamāntyāṃ śrutiṃ bhajan.
Vikāraḥ pañcamo nūnam aṣṭamo navamas tathā.
15. Pañcamāntyaśrutiṃ prāpya dhaivataḥ syāc catuḥśrutiḥ.
Vikāro dhaivatasyāyaṃ daśamaḥ parigaṇyate.
16. Ṣaḍjādyaśrutim ākraman niṣādas triśrutiḥ sa ca.
Ādye eva śrutī kraman ṣaḍjasya syāc catuḥśrutiḥ.
17. Ekādaśadvādaśau dvau bhedāv etau niṣādajau.
Śuddhaiḥ sarvaiḥ svaraiḥ sārddhaṃ vikṛtā dvādaśasvarāḥ
18. bhavanti viduṣām uktyā vyaktam ekonaviṃśatiḥ.
Ete svarā punas tredhā bhavanti sthānabhedataḥ.
19. Mandrā hṛdi gale madhyās tārā mūrddhani saṃsthitāḥ.
Vādī saṃvādisañjñaś ca vivādī cānuvādakaḥ
20. svaraś caturddhā. Bāhulyaṃ prayoge yasya dṛśyate
sa vādī. Dvādaśāṣṭau vā śrutayor madhyagīyayau
21. saṃvādinau. Tāv anyonyaṃ svarau jñeyau yathā samau.
Samānaśrutitā prāyaḥ saṃvāde hetur iṣyate.
22. Saṃvādiśrutimāne nādhiko nyūno ’pi vā svaraḥ.
Anantaro vivādī syād yathā ganyau ridhau svarau.
23. Koṭitrayabahirbhūtāḥ svarāḥ syur anuvādinaḥ.
Vādī svaraḥ prabhus, tasyasaṃvādī sacivopamaḥ.
24. Vaiparītyavidhāyitvāt vivādī ripur ucyate.
Rājāmātyānugāmitvād anuvādy atra sevakaḥ.
25. Pāvakaḥ padmasaṃbhūtiś candragovindanāradāḥ
ṣaḍjādipañcamāntānāṃ svarāṇām ṛṣayaḥ kramāt.
26. Dhaivatasya niṣādasya syād draṣṭā tumburuḥ svayam.
Agniḥ sarojabhūr vāṇī śambhuḥ śārṅgī gaṇeśvaraḥ
27. dhruvaḥ svarāṇāṃ sarveṣāṃ devatāḥ kramato matāḥ.

12-13. *Madhyama* may become *cyuta* as well as *acyuta* by omitting *śruti* as in the case of *ṣaḍja*. These two alterations, the sixth and the seventh one, should be regarded as alterations of *madhyama*.

13-14. In the *madhyama-grāma*[3] the irregular (*vikṛta*) *pañcama* of three *śruti* becomes an altered four-*śruti* interval, when it takes the last *śruti* from *madhyama*. The eighth and the ninth [case] are alterations of *pañcama*.

15. When *dhaivata* takes the last *śruti* from *pañcama*, it becomes a four-*śruti* interval. This alteration of *dhaivata* is counted as the tenth.

16-17. When *niṣāda* takes the first *śruti* from *ṣaḍja*, it becomes a three-*śruti* interval; when it takes the first two *śruti* of *ṣaḍja*, it becomes a four-*śruti* interval. These two alterations, the eleventh and the twelfth, are derived from *niṣāda*.

17-18. In the opinion of the experts the twelve altered (*vikṛta*) notes together with all the pure (*śuddha*) notes are nineteen in all.

18-19. These notes (*svara*) are again of three kinds on account of a difference in position. The low-pitched ones (*mandra*) are in the chest, the medium-pitched (*madhya*) in the throat, and the high-pitched (*tāra*) are situated in the head.

19-20. A note may be considered in four ways, i.e. as a central note (*vādin*), as a consonant (*saṃvādin*), as a dissonant (*vivādin*) or as an accompanying note (*anuvādin*).

20-22. When [a note] is frequently used, it is the dominant (*vādin*). When there are twelve or eight *śruti* between two notes, these notes are consonant (*saṃvādin*). One should understand that these two consonant notes should be identical. In the case of consonance uniformity of *śruti* is required[4]. As compared to the number of *śruti* of its consonant (*saṃvādin*), a note should not have more or less [*śruti*].

22-23. Subsequent notes, such as the notes *ga* and *ni* with respect to *ri* and *dha*, are dissonant (*vivādin*). There are more than thirty million accompanying notes (*anuvādin*).

23-24. The dominant (*vādin*) is the lord, the consonant (*saṃvādin*) is like his minister. Because it creates opposition, the dissonant note (*vivādin*) is called the enemy. The accompanying note (*anuvādin*), which follows the minister, is the attendant.

25. *Agni*, *Brahmā*, the moon (*candra*), *Kṛṣṇa* and *Nārada* respectively are the sage-poets (*ṛṣi*) of the notes *ṣaḍja*, etc. up to *pañcama*.

26-27. *Tumburu* is the seer of *dhaivata* as well as *niṣāda*. *Agni*, *Brahmā*, *Sarasvatī*, *Śiva*, *Viṣṇu*, *Gaṇeśa* and the polar star (*dhruva*) are respectively considered to be the deities of all the notes.

Eṣām anuṣṭub gāyatrī triṣṭub bṛhatikā tataḥ
28. paṅktir uṣṇik ca jagatīty atra chandāṃsy anukramāt.
Vīraraudrādbhuteṣu dvau syātāṃ ṣaḍjarṣabhau svarau.
29. Bhayānake 'tha bībhatse svaro dhaivata iṣyate.
Svarau niṣādagāndhārau vijñeyau karuṇe rase.
30. Hāsyaśṛṅgārayor uktau svarau madhyamapañcamau.
Viniyogāṅgam ṛṣyādir iti teṣāṃ prakāśanam.
31. Mayūracātakau chāgakrauñcau kokiladardurau
gajaś ca ṣaḍjapramukhānuccaranti kramāt svarān.
32. Ṣaḍjamadhyamagāndhārāḥ syur devakulasambhavāḥ.
Pitṝṇām anvaye jātaḥ pañcamaḥ parikīrtitaḥ.
33. Ṛṣivaṃśasamutpannau syātām ṛṣabhadhaivatau.
Daiteyakulasambhūto niṣādaḥ procyate budhaiḥ.
34. Ṣaḍjaṃ sarojapatrābham, ṛṣabhaṃ śukasannibham,
suvarṇavarṇaṃ gāndhāraṃ, madhyamaṃ kundasodaram,
35. pañcamaṃ jaladaśyāmaṃ, dhaivataṃ campakaprabham,
nānavarṇaṃ vadanty atra niṣādaṃ svaravedinaḥ.
36. Madhyamaḥ pañcamaḥ ṣaḍjas trayo brāhmaṇajātayaḥ.
Kṣatrajātāv iha proktau svarāv ṛṣabhadhaivatau.
37. Svarau niṣādagāndhārau vaiśyajātī samīritau.
Antaraḥ kākalī caiva śūdrajātiḥ prakīrtitaḥ.
38. Jambūśākakuśakrauñcaśālmaliśvetapuṣkarāḥ
dvīpā janmabhuvaḥ sapta ṣaḍjādīnām anukramāt.
39. Bhūrbhuvaḥsvarmahaḥsañjñajanaḥsatyatapaḥsu ca
lokeṣu ṣaḍjapramukhāḥ nivasanti svarāḥ kramāt.
40. Śrīkānyakubjakāśmīradeśau madhyamapañcamau.
Mahārāṣṭracoladeśau gatāv ṛṣabhadhaivatau.
41. Gāndhāraś ca niṣādaś ca gauḍanepāladeśagau.
Ṣaḍja uttaradeśīyaḥ. Svaradeśā amī matāḥ.

27-28. The metres of these [notes] respectively are *anuṣṭubh*, *gāyatrī*, *triṣṭubh*, *bṛhatikā*, *pāṅkti*, *uṣṇih* and *jagatī*.

28-29. The notes *ṣaḍja* and *ṛṣabha* are used to express heroism (*vīra*), anger (*raudra*) and wonder (*adbhuta*). *Dhaivata* is prescribed in the case of disgust (*bībhatsa*) and fear (*bhayānaka*). *Niṣāda* and *gāndhāra*, one should know, [are associated with] the feeling (*rasa*) of compassion (*karuṇa*).

30. *Madhyama* and *pañcama* are performed in the case of laughter (*hāsya*) and love (*śṛṅgāra*). This is our list of sage-poets and other associations connected with musical practice.

31. The peacock, the *cātaka* bird (*cucculus melanoleucus*), the goat, the heron, the cuckoo, the frog and the elephant respectively utter the notes *ṣaḍja*, etc.

32. *Ṣaḍja*, *madhyama* and *gāndhāra* are born from the community (*kula*) of the gods. They say that *pañcama* is born from the community of the ancestors.

33. *Ṛṣabha* and *dhaivata* are born from the community of the seers. According to the sages *niṣāda* is born from the community of the demons.

34-35. The experts of the musical notes say that the colour of *ṣaḍja* is like a lotus leaf, that *ṛṣabha* is like a parrot, that *gāndhāra* has a golden colour and that *madhyama* is like jasmine, that *pañcama* is dark as a cloud, that *dhaivata* has the colour of the *campaka* flower (*michelia campaka*, which is yellow) and that *niṣāda* is of various colours.

36. The three [notes] *madhyama*, *pañcama* and *ṣaḍja* belong to the class of priests (*brahmin*). They say that the notes *ṛṣabha* and *dhaivata* belong to the class of statesmen (*kṣatriya*).

37. The notes *niṣāda* and *gāndhāra*, they say, belong to the class of businessmen and farmers (*vaiśya*). It is said that *antara* [*ga*] and *kākalī* [*ni*] belong to the class of servants (*śudra*).

38. The continents *Jambū*, *Śāka*, *Kuśa*, *Krauñca*, *Śālmali*, *Śveta* and *Puṣkara* respectively are the birth-places of the seven [notes] *ṣaḍja*, etc.

39. The notes *ṣaḍja*, etc. dwell in the worlds named *bhū*, *bhuvar*, *svar*, *mahas*, *janas*, *satya* and *tapas*, respectively.

40. *Madhyama* and *pañcama* are from the countries *Kānyakubja* and *Kāśmīra*. *Ṛṣabha* and *dhaivata* are from the countries *Mahārāṣṭra* and *Cola*.

41. *Gāndhāra* and *niṣāda* are from the countries *Gauḍa* and *Nepāla*. *Ṣaḍja* is from the Northern country. According to the tradition, these are the countries of the notes.

42. Raviś candraḥ kujaḥ saumyo jīvaḥ śukraḥ śanaiścaraḥ
ṣaḍjādīnāṃ kramād ete janmavārāḥ prakīrtitāḥ.
43. Ṛgvedam āhuḥ ṣaḍjasya tathā tad ṛṣabhasya ca.
Gāndhāramadhyayoḥ prokto yajurvedo manīṣibhiḥ.
44. Sāmavedasya vettārau svarau dhaivatapañcamau.
Atharvavedavettāraṃ niṣādaṃ munayo jaguḥ.
45. Ūcur gītavidaḥ śākhāṃ mādhvīm ṛṣabhaṣaḍjayoḥ.
Gāndhāramadhyayoḥ śākhāṃ santo mādhyandinīṃ viduḥ.
46. Pañcamo dhaivataś caitau svarau kauthumaśākhinau.
Kāṇvaśākhā niṣādasya. Svaraśākhāḥ kramād amūḥ.
47. Ṣaḍjo dvādaśavarṣaḥ syād, ṛṣabhaḥ ṣoḍaśābdikaḥ,
vatsaraiḥ pañcaviṃśatyā yukto gāndhāra iṣyate,
48. triṃśadvarṣo madhyamākhyaḥ, pañcamākhyaḥ svaraḥ punaḥ
pañcatriṃśadvatsaraḥ syāc, catvāriṃśatsamas tu dhaḥ,
49. ṣaṣṭhivarṣo niṣādākhyaḥ. Svarāṇāṃ kathitāḥ samāḥ.
Ṣaḍjasvare kalām ekām, ṛṣabhe 'pi kalādvayam,
50. tisraḥ kalā gītavido gāndhāre bruvate budhāḥ.
Kalācatuṣṭayaṃ madhye, kalāḥ pañcā 'pi pañcame,
51. ṣaṭkalā dhaivate proktāḥ, kalāḥ sapta niṣādagāḥ.
Surakarmaṇi ṣaḍjaḥ syād, ṛṣabho dhyānakarmaṇi,
52. gāndhāra īśasatkāre, svarakarmaṇi madhyamaḥ,
utsave pañcamo jñeyaḥ, kṣātrakarmaṇi dhaivataḥ,
53. vinodakarmaṇi budhair niṣādaḥ kathitaḥ svaraḥ.
Nigāv uccau ridhau nīcau samapā madhyamāḥ smṛtāḥ.
54. Kaṇṭhe śirasi nāsāyāṃ hṛdi tāluni cālike
sarvasandhiṣu jāyante kramāt ṣaḍjādayaḥ svarāḥ.
55. Kaṇṭhorastālunāsābhyo jihvāyā daśanād api
ṣaḍbhyaḥ sañjāyate tena ṣaḍjaḥ svara ihocyate.
56. Vāyuḥ samutthito nābheḥ kaṇṭhaśīrṣasamāhataḥ,
naded ṛṣabhavad yasmāt tenaiva rṣabhaḥ svaraḥ.
57. Nādo gandhaṃ gandhavaham iyan nyanveti yat sphuṭam,
tenagāndhāra evāsau svaro gāndhāra ucyate.

42. Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday are respectively mentioned as the birthdays of *ṣaḍja* and the other notes.

43. They say that the *Ṛgveda* is connected with *ṣaḍja* and *ṛṣabha*. According to the learned the *Yajurveda* is related to *gāndhāra* and *madhyama*.

44. *Dhaivata* and *pañcama* are are associated with the knowledge of the *Sāmaveda*. The sages say that *niṣāda* is connected with the expertise of the *Atharvaveda*.

45. The experts of vocal music say that the Vedic school of *Madhva* uses [the notes] *ṛṣabha* and *ṣaḍja*. The wise think that the *Madhyandinī* school uses *gāndhāra* and *madhyama*.

46. The notes *pañcama* and *dhaivata* belong to the *Kauthuma* school. The *Kāṇva* school is associated with *niṣāda*. These are the respective schools of the notes.

47-49. *Ṣaḍja* is twelve years old, *ṛṣabha* sixteen, *gāndhāra* twenty-five, *madhyama* thirty, *pañcama* thirty-five, *dhaivata* forty and *niṣāda* sixty. Traditionally, these are the years of the notes.

49-51. The experts state that on the note *ṣaḍja* there is one unit of time (*kalā*), that there are two [*kalā*] on *ṛṣabha*, three on *gāndhāra*, four on *madhyama*, five on *pañcama*, six on *dhaivata* and seven on *niṣāda*.

51-53. The scholars say that *ṣaḍja* is [applied] in the ritual worship of the gods, *ṛṣabha* in contemplation, *gāndhāra* in the adoration of the Lord, *madhyama* in recitation, *pañcama*, one should know, is [used] in festivals, *dhaivata* in official functions of the statesmen and *niṣāda* in entertainment.

53-54. According to the tradition *ni* and *ga* are of high pitch, *ri* and *dha* of low pitch, *sa*, *ma* and *pa* of medium pitch. *Ṣaḍja* and the other notes are respectively produced in the throat, the head, the nose, the chest, the palate, the vocal chords and in all joints of the human body.

55. The note *ṣaḍja* is called so, because it springs from six (*ṣaṭ*) parts of the human body, viz. the throat, the chest, the palate, the nose, the tongue and the teeth.

56. Because the breath risen from the navel, having struck the throat and the head, resounds like a bull (*ṛṣabha*), it is the note *ṛṣabha*[5].

57. Obviously because the sound is associated with such a delicious smell (*gandha*), the note *gāndhāra* is called "*gāndhāra*".

58. Nādaḥ samutthito nābheḥ, uraḥkaṇṭhasamāhataḥ,
nābhiprāptaḥ punar, madhyasthānago madhyamaḥ smṛtaḥ.
59. Marun nābhīsthito vakṣaḥkaṇṭhaśīrṣādharāhataḥ,
pañcasthānodbhavo yasmāt, pañcamaḥ kathitas tataḥ.
60. Svarān dadhāty ayaṃ yad vā dhīmatām eṣa dhaivataḥ.
Niṣīdanti svarā atra niṣādas tena hetunā.

Iti śrīsaṅgītaśiromaṇau svaralakṣaṇaprakāśaḥ.

58. That sound which, springing from the navel, striking the chest and the throat, reaches the navel again and is situated in the middle (*madhya*) [of the octave], is traditionally called *madhyama*.

59. Because the breath, risen from the navel and striking the chest, the throat, the head and the lips, springs from five (*pañca*) places, it is called *pañcama*.

60. *Dhaivata* [derives its name from the fact that] it produces the sound of the wise (*dhīmat*). *Niṣāda* [is called so], because here the notes come to rest (*niṣad*).

Here ends the chapter on the musical notes (*svara*) of the *Saṅgītaśiromaṇi*.

III: GRĀMALAKṢAṆAPRAKĀŚAḤ

1. Atra svarāṇāṃ saṃvāso mūrchanāder ya āśrayaḥ
sa grāma ucyate tajjñaiḥ. Sa ca tredhā vibhidyate.
2. Ṣaḍjagrāmo bhaved ādyo, madhyamagrāmakaḥ punaḥ
dvitīyaḥ syāt. Tṛtīyas tu grāmo gāndhāra iṣyate.
3. Ṣaḍjamadhyamagāndhāraiḥ pradhānair vyapadeśanāt.
Pradhānaṃ ṣaḍja ādyatvāt saṃvādyādhikyatas tathā.
4. Madhyamas tv avināśitvād amātyādhikyate 'py asau;
ṣaḍjamadhyamāv aṃśatvād; gāndhāre 'pi pradhānatā.
5. Svacaturthaśrutiṃ yatra bhajate pañcamasvaraḥ,
taṃ ṣaḍjagrāmam ācaṣṭe bharato munisattamaḥ.
6. Svatṛtīyāṃ śrutiṃ yatra śrayate pañcamaḥ punaḥ,
sa tu syān madhyamagrāma. Iti syād anayor bhidā.
7. Ṣaḍjagrāme dhaivataḥ syāt triśrutir, madhyame tv asau
grāme catuḥśrutir. Iti grāmayor anayor bhidā.
8. Yady api śrutayas tulyāḥ ṣaḍjamadhyamayoḥ sphuṭam,
tathāpy apañcamās tā na grāmayor bhedahetavaḥ.
9. Gāndhāro madhyamasyādyām ṛṣabhāntyāṃ ca saṃśrayet,
niṣādaḥ prathamāṃ ṣāḍjīṃ dhaivatāntyāṃ śrutiṃ śrayet,
10. dhaivataḥ pañcamasyāntyāṃ grāme gāndhārasañjñake
catuḥśrutiś ca gāndhāro niṣādaś ca catuḥśrutiḥ
11. yadā bhavanti, gāndhāragrāmo jñeyas tadā budhaiḥ.
Grāmāv ādyau martyaloke, gāndhāro neha; divy asau.

CHAPTER III

TONE-SYSTEM (GRĀMA)

1. A combination (*saṃvāsa*, lit. "common dwelling place") of musical notes which constitutes the basis of the scales (*mūrchanā*), etc. is called tone-system (*grāma*, lit. "village") by the experts. It has three varieties.

2. The first [variety] is the *ṣaḍjagrāma*, the second one the *madhyamagrāma*. The third [variety], one should know, is the *gāndhāra*[*grāma*].

3. This is because they are called after their most important notes, *ṣaḍja*, *madhyama* and *gāndhāra*. *Ṣaḍja* is important, because it is the first [note] and because it has many consonant (*saṃvādin*) [tonal relationships].

4. *Madhyama* is important, because it is an indispensable [note] and because it has many ministers (i.e. consonant or *saṃvādin* notes); *ṣaḍja* and *madhyama* [are also important] because of their dominant function (*aṃśatva*). In the case of *gāndhāra* there is also predominance.

5. When the note *pañcama* possesses its fourth *śruti*, the supreme sage Bharata speaks of *ṣaḍjagrāma*.

6. When *pañcama*, however, is situated on its third *śruti*, it (i.e. the tone-system) is *madhyamagrāma*. This is a difference between the two [*grāma*].

7. In the *ṣaḍjagrāma*, *dhaivata* has three *śruti*, but in the *madhyamagrāma* it has four *śruti*. This is [also] a difference between these two *grāma*.

8. Although in the *ṣaḍja*- and *madhyama*[*grāma*] the *śruti* are obviously equal, yet they do not enable us to distinguish between the two *grāma* without *pañcama*.

9-11. When *gāndhāra* takes the first *śruti* of *madhyama* and the last of *ṛṣabha*, when *niṣāda* takes the first *śruti* of *ṣaḍja* and the last of *dhaivata*, when *dhaivata* takes the last *śruti* of *pañcama* and when in this tone-system named after *gāndhāra* the *gāndhāra* and *niṣāda* become four-*śruti* intervals, it is identified by the experts as the *gāndhāragrāma*.

11-12. The first two *grāma* are [practised] in the mortal world, but the *gāndhāra*[*grāma*] is not found in this world; it only exists in the

12. Viriñcir acyutaḥ śaṃbhur grāmāṇām abhimāninaḥ.
Hemantartau tu pūrvāhne, grīṣme madhyaṃdine tathā,
13. tathā varṣāsu sāyāhne gātavyāḥ syur yathā kramāt.
Nandyāvartaś ca jīmūtaḥ subhadra iti ca kramāt
14. trīn grāmān kecana procur lakṣayanti ca tad yathā.
Svaraṃ ṣaḍjaṃ samuccārya yāyād dhaivatapañcamau,
15. tābhyāṃ ṣaḍjaṃ vardhayitvā niṣāde viratiṃ śrayet
yadā, tadā bhaved grāmo nandyāvartābhidhaḥ kila.
16. Ekamātreṇa ṣaḍjena sahādāv ṛṣabhagrahaḥ,
poṣo niṣādamadhyamābhyāṃ pañcamena samo bhavet
17. yatrāsau kīrtitas tajjñaiḥ grāmo jīmūtasañjñakaḥ.
Gāndhāreṇa grahaḥ poṣaḥ ṣaḍjarṣabhakṛto bhavet,
18. nyāsaś ca dhaivatenāyaṃ subhadro grāma iṣyate.
Krameṇa sarigās tv eṣāṃ trayāṇāṃ janmakāraṇam.
19. Grāmāṇām īdṛśaṃ lakṣma prāyo na bahusammatam.
Rāgalakṣaṇasaṃsparśān na cāsmākam ihādaraḥ.

Iti grāmalakṣaṇaprakāśaḥ.

celestial world. *Brahmā*, *Viṣṇu* and *Śiva* claim to be the presiding deities of the *grāma*.

12-13. These *grāma* should respectively be sung during the first part of the day in winter, at noon in summer and in the evening during the rains.

13-14. Some people call the three *grāma Nandyāvarta*, *Jīmūta* and *Subhadra* respectively and characterize them accordingly.

14-15. If, having tuned the note *ṣaḍja*, one proceeds to *dhaivata* and *pañcama*, and having fixed the *ṣaḍjagrāma* by these notes, one concludes with *niṣāda*, in this case it is the so-called *Nandyāvarta-grāma*.

16-17. When *ṛṣabha* is the initial note (*graha*) and occurs in the beginning together with a *ṣaḍja* of one *mātra*, when the *grāma* is developed by *niṣāda* and *madhyama* and when it ends in *pañcama*, in this case it is called *Jimūta-grāma* by the experts.

17-18. When *gāndhāra* is the initial note and [the *grāma*] is developed by *ṣaḍja* and *ṛṣabha*, and when the final note (*nyāsa*) is *dhaivata*, then it is traditionally called *Subhadra-grāma*.

18-19. *Sa*, *ri* and *ga* respectively are the starting points of these three [*grāma*]. Such a definition of the *grāma* is not generally recognized by the majority. Since it is connected with the characterization of melodic forms (*rāga*), we do not pay much attention [to it] here.

Here ends the chapter on tone-system (*grāma*).

IV: MŪRCHANĀLAKṢAṆAPRAKĀŚAḤ

1. Āroho yaḥ svarāṇāṃ syād avaroho 'py anukramāt
sā mūrchanā. Grāmayoḥ syur asyā bhedāś caturdaśa.
2. Ādāv uttaramandrākhyā dvitīyā rajanī bhavet.
Tṛtīyā mūrchanā tajjñaiḥ vijñeyā cottarāyatā.
3. Caturthī śuddhaṣaḍjākhyā tato matsarīkṛt tataḥ,
aśvakrāntā bhavet ṣaṣṭhī saptamī tv abhirudgatā.
4. Etāḥ sapta kramoddiṣṭā saṣaḍjagrāmamūrchanāḥ.
Sauvīrī prāk tataś ca syād hariṇāśvā tataḥ parā
5. syāt kalopanatā nāmnā śuddhamadhyā tataḥ param,
mārgī syāt pauravī caiva hṛṣyakā cātra saptamī.
6. Etāḥ sapta kramoddiṣṭā madhyamagrāmamūrchanāḥ.
Mattakokilavīṇāyāṃ tantryo yās tāsv anukramāt
7. svarāḥ ṣaḍjādayaḥ sapta sapta bhūtvā tridhā sthitāḥ.
Madhyasaptakaṣaḍjena mūrchanārabhyate 'grimā.
8. Ṣaḍjasthānasthitair nyādyair yad vā ṣaḍjād adhaḥ sthitaiḥ
ārabhyante rajanyādyāḥ ṣaṭ ṣaḍjagrāmamūrchanāḥ.
9. Madhyasthamadhyamenādyā madhyamagrāmamūrchanā.
Madhyamasthānagair gādyair athavāsmād adhaḥ sthitaiḥ
10. jāyante madhyamagrāmyā hariṇāśvādimūrchanāḥ.
Ārambhakasvaropāntyasvare kuryāt samāpanam.
11. Ṣaḍjamadhyamayoḥ sthāne nyādyā gādyā kramāt,
tadordhvaṃ sārayet ṣaḍjamadhyamādīn svarān sudhīḥ.
12. Śuddhātha kākalīyuktā tathāntarayutā parā
kākalyantarayukteti mūrchanāḥ syuś caturvidhāḥ.
13. Grāmayor mūrchanās tv evaṃ ṣaṭpañcāśad udīritāḥ.
Sthāne yāvatithe yasyāṃ bhavetāṃ ṣaḍjamadhyamau
14. tāvatithe ca sā jñeyā mūrchanā grāmayoḥ kramāt.
Pratyekaṃ mūrchanāsv āsu śeṣaṣaṇmūrchanādimaiḥ
15. svarair upakramād ādyamūrchanāntyasvarāvadhi
uccārā mūrchanāḥ sapta sapta syuḥ prati mūrchanām.

CHAPTER IV

SCALES (MŪRCHANĀ)

1. A scale (*mūrchanā*) is an ascending and descending series of notes in regular order. There are fourteen varieties of it in the two tone-systems (*grāma*).

2-4. In the first place there is the *mūrchanā uttaramandrā*; secondly, *rajanī*. According to the experts *uttarāyatā* is the third *mūrchanā*. The fourth one is named *śuddhaṣaḍjā*. The next one is *matsarīkṛt*, the sixth *aśvakrāntā* and the seventh *abhirudgatā*. These are the seven *mūrchanā* of the *ṣaḍjagrāma*.

4-6. First *sauvīrī*, next *hariṇāśvā* and the one named *kalopanatā*; furthermore, *śuddhamadhyā*, *mārgī*, *pauravī* and a seventh one, *hṛṣyakā*. Traditionally these seven are the *mūrchanā* of the *madhyamagrāma*.

6-7. The seven notes *ṣaḍja*, etc., appearing one by one on the respective strings of the *mattakokila-vīṇā*, are situated in three positions[1]. The first *mūrchanā* begins with *ṣaḍja* of the middle octave (*madhya saptaka*).

8. The six *ṣaḍjagrāma mūrchanā*, *rajanī*, etc. begin with *ni*, etc. in the place of *ṣaḍja*[2], or, with the notes situated below *ṣaḍja*[3].

9-10. The *madhyamagrāma mūrchanā* begin with the *madhyama* situated in the middle octave. *Hariṇāśvā* and the other *mūrchanā* of the *madhyamagrāma* begin with *ga*, etc. in the place of *madhyama*, or, with the notes situated below the latter note.

10-11. One should conclude with the note next to the initial note[4]. When *ni* and *ga* respectively appear as initial notes in the place of *ṣaḍja* and *madhyama*, the expert should produce the notes *ṣaḍja*, etc. as well as the notes *madhyama*, etc. above the former[5].

12-14. The *mūrchanā* are of four kinds, viz. pure (*śuddha*), having a major seventh (*kākalī ni*), having a major third (*antara ga*), or, containing *kākalī ni* as well as *antara ga*. In this way, the *mūrchanā* of the two *grāma* number fifty-six. One should know that the serial numbers of the *mūrchanā* in the two *grāma* correspond to the positions *ṣaḍja* and *madhyama* occupy in the respective *mūrchanā*.

14-15. If in each of the above-mentioned *mūrchanā* each of the remaining six notes up to the last note of an original *mūrchanā* becomes the starting note of an ascending series, in that case there are seven ascending derivative scales for each *mūrchanā*.

16. Ekaikā mūrchanaivaṃ syād aṣṭāviṃśatibhedabhāk.
Bhedā ete kramākhyā yaiḥ kūṭatānamitir bhavet.
17. Dvānavatyuttaraśatatrayaṃ syur militā imāḥ.
Ādau nandābhidhā jñeyā viśālā tadanantaram.
18. Tataś ca sumukhī citrā tataś citravatī sukhā
ālāpā ceti sapta syur gāndhāragrāmamūrchanāḥ.
19. Yasmād divi pravartante noktās tasmād viśeṣataḥ.
Yakṣo rakṣo nāradaś ca pitāmahabhujaṅgamau,
20. nāsatyau varuṇaḥ ṣaḍjamūrchanāprabhavaḥ kramāt.
Caturmukhaḥ śacīnātho vāyur gandharva eva ca
21. pañcāsyaḥ padmasaṃbhūtir bhāsvān ity amarāḥ kramāt
madhyamagrāmasaptānāṃ mūrchanānām ihoditāḥ.
22. Caturdaśānām etāsāṃ mūrchanānāṃ muniḥ svayam
nāradaḥ kathayām āsa nāmāny anyāny anukramāt.
23. Ādāv uttaramandrākhyā tataḥ syād abhirudgatā
aśvakrāntā tṛtīyā ca sauvīrī syāc caturthikā,
24. hṛṣyakā pañcamī jñeyā ṣaṣṭhī syād uttarāyatā
rajanīti munīnāṃ syuḥ ṣaḍjagrāmasya mūrchanāḥ.
25. Pitṝṇām iti keṣāṃcin matam etad udīritam.

sarigamapadhani	uttaramandrā
nisarigamapadha	rajanī
dhanisarigamapa	uttarāyatā
padhanisarigama	śuddhaṣaḍjā
mapadhanisariga	matsarī[kṛt]
gamapadhanisari	aśvakrāntā
rigamapadhanisa	abhirudgatā

Iti ṣaḍjagrāmamūrchanāḥ.

16-17. In this way each *mūrchanā* has twenty-eight varieties. These varieties are the so-called basic forms (*krama*) from which the construction of the irregular tonal patterns (*kūṭatāna*) starts. Their sum total is three hundred ninety-two[6].

17-19. In the first place, one should know, there is a [*mūrchanā*] called *nandā*; next, *viśālā*; then, *sumukhī*, *citrā*, *citravatī*, *sukhā* and *ālāpā*. These are the seven *mūrchanā* of the *gāndhāragrāma*. Since they only exist in the celestial world, they are not specified.

19-20. *Yakṣa*, *Rakṣas*, *Nārada*, *Pitāmaha* (*Brahmā*), *Bhujaṅgama* (*Nāgaśeṣa*), the *Aśvins* and *Varuṇa* respectively are the presiding deities of the *mūrchanā* of the *ṣaḍjagrāma*.

20-21. The Four-faced One (*Brahmā*), *Sacīnātha* (*Indra*), *Vāyu*, *Gandharva*, the Five-faced One (*Śiva*), the Lotus-born (*Viṣṇu*) and the sun (*Bhāsvan*) are mentioned here as the deities of the seven *mūrchanā* of the *madhyamagrāma*.

22-25. The sage Nārada himself has mentioned the other names of these fourteen *mūrchanā*. In the first place there is the *mūrchanā* named *uttaramandrā*, next *abhirudgatā*, thirdly *aśvakrāntā*, fourthly *sauvīrī*, in the fifth place *hṛṣyakā*, in the sixth place *uttarāyatā*, and finally *rajanī*. These *mūrchanā* of the *ṣaḍjagrāma* are the *mūrchanā* of the sages. In the opinion of some people they belong to the ancestors[7].

ṣaḍjagrāma mūrchanā:

sa	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*uttaramandrā*
d	e^-	f^-	g	a	b^-	c^-	
ni	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*rajanī*
c^-	d	e^-	f^-	g	a	b^-	
dha	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*uttarāyatā*
b^-	c^-	d	e^-	f^-	g	a	
pa	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*śuddhaṣaḍjā*
a	b^-	c^-	d	e^-	f^-	g	
ma	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*matsarīkṛt*
g	a	b^-	c^-	d	e^-	f^-	
ga	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*aśvakrāntā*
f^-	g	a	b^-	c^-	d	e^-	
ri	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*abhirudgatā*
e^-	f^-	g	a	b^-	c^-	d	

mapadhanisariga	sauvīrī
gamapadhanisari	hariṇāśvā
rigamapadhanisa	kalopanatā
sarigamapadhani	śuddhamadhyā
nisarigamapadha	mārgī
dhanisarigamapa	pauravī
padhanisarigama	hṛṣyakā

Iti madhyamagrāmamūrchanāḥ.

Mohocchrāyābhidhāyī yo mūrchādhātus. Tato lyuṭi
26. karaṇārthe mūrchaneti padam atra samucchraye.
Nandyāvartādayo grāmā yair uktās tanmate yathā
27. ekaviṃśatisaṃkhyakā mūrchanās tāḥ pracakṣmahe.
Svareṣu saptasu yadā nandyāvarte kramāt pṛthak
28. mūrchanā syāt tadā sapta nandyāvartasya mūrchanāḥ.
Nāndī tato vibhātā syāt suvaktrā syāt tato bhavet,
29. citrā citravatī jñeyā tataś ca syāt sukhābhidhā.
Sukhadā cittahṛt tāpahāriṇī nāgavallabhā,
30. manoharṣapradā yoṣitpriyā mṛgakulapriyā
nāndyādīnāṃ kramād āsāṃ mūrchanānāṃ smṛtaṃ phalam.
31. Sucaleti ca sapta syur nandyāvartasya mūrchanāḥ.
Svareṣu saptasu yadā jīmūtākhye kramāt pṛthak
32. mūrchanā syāt tadā sapta jīmūtagrāmamūrchanāḥ.
Syād ādyāpyāyinī viśvabhṛtā cāndrī ca haimikā,
33. kapardinī tathā maitrībārhaspatyau ca mūrchanāḥ
jīmūtagrāmajās tv. Āsāṃ phalāny āhuḥ kramād budhāḥ

madhyamagrāma mūrchanā:

ma	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*sauvirī*
g	a$^-$	b$^-$	c$^-$	d	e$^-$	f$^-$	
ga	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*hariṇāśvā*
f$^-$	g	a$^-$	b$^-$	c$^-$	d	e$^-$	
ri	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*kalopanatā*
e$^-$	f$^-$	g	a$^-$	b$^-$	c$^-$	d	
sa	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*śuddhamadhyā*
d	e$^-$	f$^-$	g	a$^-$	b$^-$	c$^-$	
ni	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*mārgī*
c$^-$	d	e$^-$	f$^-$	g	a$^-$	b$^-$	
dha	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*pauravī*
b$^-$	c$^-$	d	e$^-$	f$^-$	g	a$^-$	
pa	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*hṛṣyakā*
a$^-$	b$^-$	c$^-$	d	e$^-$	f$^-$	g	

25-26. The root *mūrchā* means to faint and to increase. But, in this case, with the suffix in the sense of action the term *mūrchanā* means "growth" (*samucchrāya*)[8].

26-27. In the opinion of those by whom *nandyāvarta*, etc. are mentioned there are twenty-one *mūrchanā*, which we shall explain now.

27-29. Since in the *nandyāvarta grāma* there is a *mūrchanā* on each of the seven notes in regular order, *nandyāvarta* has seven *mūrchanā*. These are *nāndī*, *vibhātā*, *suvaktrā*, *citrā*, *citravatī*, *sukhā* [and *subalā*][9].

29-31. According to the tradition "granting happiness" (*sukhadā*), "captivating the mind" (*cittahṛt*), "taking away pains" (*tāpahāriṇī*), "attracting snakes" (*nāgavallabhā*), "granting joy to the mind" (*manoharṣapradā*), "winning the affection of women" (*yoṣitpriyā*) and "attracting herds of deer" (*mṛgakulapriyā*) respectively are the psychological effects of the *mūrchanā nāndī*, etc. The seven *mūrchanā* of the *nandyāvarta* [*grāma*] have a graceful melodic movement.

31-32. Since in the *jīmūta* [*grāma*] there is a *mūrchanā* on each of the seven notes in regular order, the *jīmūta* [*grāma*] has seven *mūrchanā*.

32-34. *Apyāyinī*, *viśvabhṛtā*, *cāndrī*, *haimikā*, *kapardinī*, *maitrī* and *bārhaspatī* are the *mūrchanā* of the *jīmūta grāma*. According to the wise

34. yogipriyā yājñikānāṃ vallabhā ca kumudapriyā
vittadā śiśusantoṣakarī mitradvijapriyā.
35. Svareṣu saptasu yadā subhadrākhye pṛthak kramāt,
mūrchanā syāt tadā sapta subhadragrāmamūrchanāḥ.
36. Kavipriyā vṛddhadā śuddhaprītikarī tathā
putradā nṛpasantoṣakāriṇī kāminipriyā,
37. pitṛpriyeti saubhadrīmūrchanānāṃ smṛtaṃ phalam.
Ādyottarodgatā vājīsauveryau hṛṣyakā tataḥ,
38. vidheyāyatike ceti saubhadryāḥ sapta mūrchanāḥ.

ni						
dha	dha					
pa	pa	pa				
ma	ma	ma	ma			
ga	ga	ga	ga	ga		
ri	ri	ri	ri	ri	ri	
sa	sa	sa	sa	sa	sa	sa
	ni	ni	ni	ni	ni	ni
		dha	dha	dha	dha	dha
			pa	pa	pa	pa
				ma	ma	ma
					ga	ga
						ri

Iti ṣaḍjagrāmamūrchanāḥ sapta.

ga						
ri	ri					
sa	sa	sa				
ni	ni	ni	ni			
dha	dha	dha	dha	dha		
pa	pa	pa	pa	pa	pa	
ma	ma	ma	ma	ma	ma	ma
	ga	ga	ga	ga	ga	ga
		ri	ri	ri	ri	ri
			sa	sa	sa	sa
				ni	ni	ni
					dha	dha
						pa

Iti madhyamagrāmamūrchanāḥ [sapta].

Iti śrīsaṅgītaśiromaṇau mūrchanālakṣaṇaprakāśaḥ.

their respective effects are: "preferred by the ascetics" (*yogipriyā*), "winning the favour of the sacrificers" (*yājñikānāṃ vallabhā*), "attracting the white lotus" (*kumudapriyā*), "granting wealth" (*vittadā*), "giving satisfaction to the pupils" (*śiśusantoṣakarī*), "winning the affection of friends and Brahmins" (*mitradvijapriyā*) [and "gaining the favour of Brahmā" (*brahmāpriyā*)[10].

35. Since in the *subhadra grāma* there is a *mūrchanā* on each of the seven notes in regular order, the *subhadra grāma* has seven *mūrchanā*.

36-37. According to the tradition the effects of the *mūrchanā* of the *subhadra grāma* are: "winning the sympathy of the poets" (*kavipriyā*), "granting prosperity" (*vṛddhadā*), "effectuating pure love" (*śuddhaprītikarī*), "granting sons" (*putradā*), "giving satisfaction to kings" (*nṛpasantoṣakāriṇī*), "winning the affection of the beloved" (*kāminipriyā*) and "winning the love of the ancestors" (*pitṛpriyā*).

37-38. The seven *mūrchanā* of the *subhadra grāma* are *uttarā*, *udgatā*, *vājī*, *sauverī*, *hṛṣyakā*, *vidheyā* and *yatikā*[11].

seven *ṣaḍjagrāma mūrchanā*:

ni						
dha	*dha*					
pa	*pa*	*pa*				
ma	*ma*	*ma*	*ma*			
ga	*ga*	*ga*	*ga*	*ga*		
ri	*ri*	*ri*	*ri*	*ri*	*ri*	
sa	*sa*	*sa*	*sa*	*sa*	*sa*	*sa*
	ni	*ni*	*ni*	*ni*	*ni*	*ni*
		dha	*dha*	*dha*	*dha*	*dha*
			pa	*pa*	*pa*	*pa*
				ma	*ma*	*ma*
					ga	*ga*
						ri

seven *madhyamagrāma mūrchanā*:

ga						
ri	*ri*					
sa	*sa*	*sa*				
ni	*ni*	*ni*	*ni*			
dha	*dha*	*dha*	*dha*	*dha*		
pa	*pa*	*pa*	*pa*	*pa*	*pa*	
ma	*ma*	*ma*	*ma*	*ma*	*ma*	*ma*
	ga	*ga*	*ga*	*ga*	*ga*	*ga*
		ri	*ri*	*ri*	*ri*	*ri*
			sa	*sa*	*sa*	*sa*
				ni	*ni*	*ni*
					dha	*dha*
						pa

Here ends the chaper on *mūrchanā* of the *Saṅgītaśiromaṇi*.

V: TĀNAPRAKĀŚAḤ

1. Ekadvisvaralopena ṣāḍavauḍavatīkṛtāḥ
tānāḥ syur mūrchanāḥ śuddhā grāmadvayam upāśritāḥ.
2. Tānādīn ṣaḍ avantīti. Svarāḥ ṣaṭ ṣaḍavā yataḥ,
ṣaḍavebhyaḥ samutpannās tānādyāḥ ṣāḍavās tataḥ.
3. Uḍavo yānti gacchanti yasmin tad uḍuvaṃ nabhaḥ.
Bhūtasaṃkhyā hi tanniṣṭhā. Bhūtānāṃ pañcamaṃ hi tat.
4. Auḍavī pañcasaṃkhyā sā yeṣāṃ te hy auḍavā yataḥ.
Tasmāt pañcasvarātmānas tānādyā auḍavāḥ smṛtāḥ.
5. Saripāṇāṃ parityāgān niṣādasya ca varjanāt
ṣaḍjagrāme 'tra tānāḥ syur aṣṭāviṃśatisaṃkhyakāḥ.
6. Yadā syur madhyamagrāme sarigaiḥ sapta varjitāḥ
ekāgrā viṃśatis tānās tadā syur mūrchanāḥ kramāt.
7. Ekonapañcāśad ime ṣāḍavā grāmayor dvayoḥ.
Iti ṣaḍjagrāmikamadhyamagrāmikaikonapañcāśaṭ ṣāḍava-tānāḥ.
Sapābhyāṃ rahitāḥ sapta nigābhyām api varjitāḥ
8. hīnā ripābhyāṃ caite syur auḍavā ekaviṃśatiḥ
ṣaḍjagrāme. Madhyame tu ridhābhyāṃ sapta varjitāḥ
9. nigābhyāṃ varjitāś caivam auḍavāḥ syuś caturdaśa.
Evaṃ grāmadvayam ataḥ pañcatriṃśat syur auḍavāḥ.
Iti ṣaḍjagrāmikamadhyamagrāmikapañcatriṃśad auḍavatānāḥ.
10. Grāmadvayasamutpannāḥ ṣāḍavauḍavayogataḥ
sarve caturaśītiḥ syuḥ śuddhatānāḥ kramāt sphuṭam.
11. Nāmāni śuddhatānānāṃ sarveṣām abhidadhmahe.
Agniṣṭomas tato 'tyagniṣṭomākhyo vājapeyakaḥ
12. ṣoḍaśī puṇḍarīko 'śvamedho 'smād rājasūyakaḥ.
Tānānāṃ ṣaḍjahīnānāṃ sapta nāmabhidhāḥ kramāt.
13. Sviṣṭakṛtsañjñakaś cādyas tato bahusuvarṇakaḥ
gosavaś ca tṛtīyaḥ syāc caturthaś ca mahāvrataḥ
14. viśvajidbrahmayajñau ca prājāpatyaś ca saptamaḥ.
Etā ṛṣabhahīnānāṃ tānānām abhidhā matāḥ.

CHAPTER V

TONAL PATTERNS (TĀNA)

1. When, by eliminating one or two notes, the original (*śuddha*, lit. "pure") heptatonic scales (*mūrchanā*) based on the two tone-systems (*grāma*) are made hexatonic or pentatonic, they become tonal patterns (*tāna*).

2. Because six notes are *ṣaḍ-ava*, i.e. six (*ṣaḍ*) which protect (*avanti*) the beginnings of intonation (*tānādīn*), prime *tāna* springing from a series of six notes (*ṣaḍava*) are [called] hexatonic (*ṣāḍava*).

3-4. The space in which the stars come and go is called interstellar space (*uḍuvaṃ nabhas*). The number of primary elements is complete by this one. Of these primary elements this [space] is the fifth. *Auḍava* denotes the number five and things which have this [number] are called *auḍava*. Therefore prime *tāna* consisting of five notes are traditionally called pentatonic (*auḍava*).

5-7. By eliminating *sa*, *ri*, *pa* and omitting *niṣāda* in the *ṣadja-grāma* there are twenty-eight *tāna*. When in the *madhyama-grāma* the seven basic scales (*mūrchanā*) are devoid of *sa*, *ri* or *ga*, these scales respectively become twenty-one *tāna*. These are the forty-nine hexatonic [*tāna*] in the two tone-systems (*grāma*).

In this way there are forty-nine hexatonic *tāna* in the *ṣadja-grāma* and the *madhyama-grāma*.

7-9. Seven [*tāna*] without *sa* and *pa*, without *ni* and *ga*, or without *ri* and *pa*; these are the twenty-one pentatonic (*auḍava*) [*tāna*] in the *ṣadja-grāma*. In the *madhyama-grāma* there are fourteen pentatonic (*auḍava*) [*tāna*], that is to say, seven without *ri* and *dha* and seven without *ni* and *ga*. In this way there are thirty-five pentatonic (*auḍava*) *tāna* in the two *grāma*.

10. All pure (*śuddha*) *tāna* successively springing from the two *grāma*, hexatonic as well as pentatonic, number eighty-four.

11-12. We shall mention the names of all pure *tāna*. *Agniṣṭoma*, *Atyagniṣṭoma*, *Vājapeyaka*, *Ṣoḍaśī*, *Puṇḍarīka*, *Aśvamedha* and *Rājasūyaka*. These are the respective names of the seven *tāna* devoid of *ṣadja*.

13-14. In the first place the one named *Sviṣṭakṛt*, next *Bahusuvarṇaka*, thirdly *Gosava*, in the fourth place *Mahāvrata*, next *Viśvajit*, *Brahmayajña* and in the seventh place *Prājāpatya*. Traditionally these are the names of the *tāna* devoid of *ṛṣabha*.

15. Aśvakrāntābhidhas tasmād rathakrāntas tataḥ param
viṣṇukrāntas tataḥ sūryakrāntanāmātra tānakāḥ
16. gajakrāntaś ca balabhṛn nāgayajñakasaṃjñakaḥ.
Imāḥ pañcamahīnānāṃ tānānām abhidhāḥ smṛtāḥ.
17. Cāturmāsyas tataḥ saṃsthā śastraś cokthyas tataḥ param
sautrāmaṇī tataś citrā tataḥ syād udbhidāhvayaḥ.
18. Syāt sāvitry ardhasāvitrī sarvatobhadranāmakaḥ
ādityānāmayanako gavāmayana eva ca
19. sarpāṇāmayanākhyaś ca tataḥ syāt kauṇḍapāyanaḥ
madhyagrāme ṣaḍjahīnatānānām abhidhāḥ smṛtāḥ.
20. Agnicitsañjñakas tasmād dvādaśāhas tataḥ smṛtaḥ
upāṃśu somayajñaś ca tataś cāśvapratigrahaḥ
21. barhir abhyudayaś ceti kathitāni manīṣibhiḥ
tānānāṃ rivihīnānāṃ nāmāny etāny anukramāt.
22. Sarvasvadakṣiṇaḥ pūrvaṃ dīkṣā somābhidhaḥ samit
svāhākāraḥ pañcamaḥ syāt ṣaṣṭhaś cātra tanūnapāt
23. godohana iti prāhuḥ sapta nāmāny anukramāt
gāndhārahīnatānānāṃ madhyamagrāmayoginām.
Iti grāmadvayaṣāḍavatānanāmāni.
24. Brūmaḥ ṣaḍjagrāmabhuvām auḍavānām athābhidhāḥ.
Iḍā puruṣamedhākhyaśyenavajreṣavo 'ṅgirāḥ
25. kaṅka ity atra nāmāni kramāt sapavivarjanāt.
Jyotiṣṭomo darśanāndyau paurṇamāso 'śvapūrvakaḥ
26. pratigraho rātrināmā saurabhaś cātra saptamaḥ.
Niṣādagāndhārahīnatānāṇām abhidhā imāḥ.
27. Ādyaḥ saubhāgyakṛc cātha kārīrī śāntikṛt tataḥ
puṣṭikṛdvainateyau ca tathoccāṭanasañjñakaḥ
28. vaśīkaraṇa ity ākhyāḥ kramād viripatānakāḥ.
Trailokyamohanaḥ pūrvatāno vīrābhidhas tataḥ
29. tṛtīyas tu bhavet tānaḥ kandarpabalaśātanaḥ
caturthaḥ śaṅkhacūḍākhyo gajacchāyas tu pañcamaḥ
30. ṣaṣṭho raudrābhidhas tānaḥ saptamo viṣṇuvikramaḥ.
Dhaivatarṣabhahīnānāṃ tānānām abhidhā imāḥ.
31. Bhairavaḥ prathamas tasmāt kāmodo 'vabhṛthas tataḥ
aṣṭākapālakaḥ sviṣṭakṛd vaṣaṭkāra eva ca
32. mokṣadaś ceti hīnānāṃ nigābhyām abhidhā matāḥ.
Iti grāmadvayauḍavatānāni.
Tānā yadyajñanāmānas tatphalās te prakīrtitāḥ.
33. Śrutvā 'bhyudayahetutvaṃ tānānām abhidhīyate
mūrchanānāṃ ca gāndharve. Tasmāt te 'tropadarśitāḥ.

15-16. *Aśvakrānta*, *Rathakrānta*, *Viṣṇukrānta*, *Sūryakrānta*, *Gajakrānta*, *Balabhṛt* and *Nāgayajñaka*. Traditionally these are the names of the *tāna* devoid of *pañcama*.

17. *Caturmāsya*, *Saṃsthā*, *Śastra*, *Ukthya*, *Sautrāmaṇī*, *Citrā* and *Udbhit* are the names [of the *tāna* devoid of *niṣāda*].

18-19. Traditionally *Sāvitrī*, *Ardhasāvitrī*, *Sarvatobhadra*, *Ādityānāmayanaka*, *Gavāmayana*, *Sarpāṇāmayana* and *Kauṇḍapāyana* are the names of *tāna* devoid of *ṣaḍja* in the *madhyama-grāma*.

20-21. *Agnicit*, *Dvādaśāha*, *Upāṃśu*, *Somayajña*, *Aśvapratigraha*, *Barhis* and *Abhyudaya* respectively have been handed down by the wise as the names of the *tāna* devoid of *ri*.

22-23. They say that *Sarvasvadakṣiṇa* in the first place, next *Dīkṣā*, *Soma* and *Samit* as well as *Svāhākāra* in the fifth place and *Tanūnapāt* in the sixth place and finally *Godohana* are the seven names of the *tāna* connected with the *madhyama-grāma* devoid of *gāndhāra*.

These are the names of the hexatonic (*ṣāḍava*) *tāna* in the two *grāma*.

24-25. Next we shall mention the names of the pentatonic (*auḍava*) [*tāna*] occurring in the *ṣaḍja-grāma*. *Iḍā*, *Puruṣamedha*, *Śyena*, *Vajra*, *Iṣu*, *Aṅgiras* and *Kaṅka* respectively are the names of [the *tāna*] omitting *sa* and *pa*.

25-26. *Jyotiṣṭoma*, *Darśa*, *Nāndī*, *Paurṇamāsa*, *Aśvapratigraha*, *Rātri[sattra]* and in the seventh place *Saurabha*. These are the names of the *tāna* devoid of *niṣāda* and *gāndhāra*.

27-28. *Saubhāgyakṛt*, *Kārīrī*, *Śāntikṛt*, *Puṣṭikṛt*, *Vainateya*, *Uccāṭana* and *Vaśīkaraṇa* respectively are the names of the *tāna* omitting *ri* and *pa*.

28-30. The first *tāna* is *Trailokyamohana*; next comes the one named *Vīra*; the third *tāna* is *Kandarpabalaśātana*; the fourth *Śaṅkhacūḍa*, the fifth *Gajacchāya*; the sixth *Raudra* and the seventh *Viṣṇuvikrama*. These are the names of the *tāna* devoid of *dhaivata* and *ṛṣabha*.

31-32. First *Bhairava*, next *Kāmada*, *Avabhṛtha*, *Aṣṭākapālaka*, *Sviṣṭakṛt*, *Vaṣaṭkāra* and *Mokṣada*. Traditionally these are the names of the [*tāna*] devoid of *ni* and *ga*.

These are the [pentatonic] *tāna* in the two *grāma*.

32-33. The *tāna* are said to have the effect of the sacrifice after which they are named. It is said that listening to the *tāna* and *mūrchanā* in the ancient style of music (*gāndharva*) brings good luck. Therefore they are explained here.

34. Kūṭatānāś ca sthānatvād ādāne syur upayoginaḥ.
Iti śuddhatānaprakāśaḥ.
Svaralopakṛto 'mīṣāṃ prastāro likhyate yathā:
35. Aṣṭau rekhā likhitvordhvās tāvatīs tiryag ālikhet.
Tata ekonapañcāśat koṣṭakeṣu likhet svarān.
36. Mūrchanākramavailomyāc chuddhatāneṣv ayaṃ kramaḥ.
Mūrchanās tajjatānānāṃ nāmāny api likhet kramāt.
Atha prastāraḥ.

ni	dha	pa	ma	ga	ri		uttaramandrā	agniṣṭomaḥ
dha	pa	ma	ga	ri		ni	rajanī	atyagniṣṭomaḥ
pa	ma	ga	ri		ni	dha	uttarāyatā	vājapeyaḥ
ma	ga	ri		ni	dha	pa	śuddhaṣaḍjā	ṣoḍaśī
ga	ri		ni	dha	pa	ma	matsarīkṛt	puṇḍarīkaḥ
ri		ni	dha	pa	ma	ga	aśvakrāntā	aśvamedhaḥ
	ni	dha	pa	ma	ga	ri	abhirudgatā	rājasūyaḥ

Iti ṣaḍjagrāme ṣaḍjavarjitāḥ sapta tānāḥ 7.

ni	dha	pa	ma	ga		sa	uttaramandrā	sviṣṭakṛt
dha	pa	ma	ga		sa	ni	rajanī	bahusuvarṇakaḥ
pa	ma	ga		sa	ni	dha	uttarāyatā	gosavaḥ
ma	ga		sa	ni	dha	pa	śuddhaṣaḍjā	mahāvrataḥ
ga		sa	ni	dha	pa	ma	matsarīkṛt	viśvajit
	sa	ni	dha	pa	ma	ga	aśvakrāntā	brahmayajñaḥ
sa	ni	dha	pa	ma	ga		abhirudgatā	prājāpatyaḥ

iti ṣaḍjagrāme ṛṣabhavarjitāḥ sapta tānāḥ 7.

34. Also the irregular (lit. "curved") tonal patterns (*kūṭatāna*) are useful to someone who wants a special favour, if they are employed at appropriate places.

Here ends the section on pure (*śuddha*) *tāna*.

34-35. The tabular representation (*prastāra*) of these [*tāna*] resulting from the omission of [particular] notes is written as follows: Having drawn eight vertical lines, one should draw the same number [of lines] horizontally.

35-36. Then one should write the notes in the forty-nine squares. By inverting the order of the *mūrchanā*[1] it becomes the regular order (*krama*) in the case of the pure (*śuddha*) *tāna*. Consecutively one should write down the *mūrchanā* and the names of the corresponding *tāna*.

Tabular representation (*prastāra*)

[28 hexatonic *tāna* in the *ṣadja-grāma*:]

Seven *tāna* devoid of *ṣadja* in the *ṣadja-grāma*:

ni	*dha*	*pa*	*ma*	*ga*	*ri*	–	*uttaramandrā*	*agniṣṭoma*
dha	*pa*	*ma*	*ga*	*ri*	–	*ni*	*rajanī*	*atyagniṣṭoma*
pa	*ma*	*ga*	*ri*	–	*ni*	*dha*	*uttarāyatā*	*vājapeya*
ma	*ga*	*ri*	–	*ni*	*dha*	*pa*	*śuddhaṣadjā*	*ṣoḍaśī*
ga	*ri*	–	*ni*	*dha*	*pa*	*ma*	*matsarīkṛt*	*puṇḍarīka*
ri	–	*ni*	*dha*	*pa*	*ma*	*ga*	*aśvakrāntā*	*aśvamedha*
–	*ni*	*dha*	*pa*	*ma*	*ga*	*ri*	*abhirudgatā*	*rājasūya*

Seven *tāna* devoid of *ṛṣabha* in the *ṣadja-grāma*:

ni	*dha*	*pa*	*ma*	*ga*	–	*sa*	*uttaramandrā*	*sviṣṭakṛt*
dha	*pa*	*ma*	*ga*	–	*sa*	*ni*	*rajanī*	*bahusuvarṇaka*
pa	*ma*	*ga*	–	*sa*	*ni*	*dha*	*uttarāyatā*	*gosava*
ma	*ga*	–	*sa*	*ni*	*dha*	*pa*	*śuddhaṣadjā*	*mahāvrata*
ga	–	*sa*	*ni*	*dha*	*pa*	*ma*	*matsarīkṛt*	*viśvajit*
–	*sa*	*ni*	*dha*	*pa*	*ma*	*ga*	*aśvakrāntā*	*brahmayajña*
sa	*ni*	*dha*	*pa*	*ma*	*ga*	–	*abhirudgatā*	*prājāpatya*

ni	dha		ma	ga	ri	sa	uttaramandrā	aśvakrāntaḥ
dha		ma	ga	ri	sa	ni	rajanī	rathakrāntaḥ
	ma	ga	ri	sa	ni	dha	uttarāyatā	viṣṇukrāntaḥ
ma	ga	ri	sa	ni	dha		śuddhaṣaḍjā	sūryakrāntaḥ
ga	ri	sa	ni	dha		ma	matsarīkṛt	gajakrāntaḥ
ri	sa	ni	dha		ma	ga	aśvakrāntā	balabhṛt
sa	ni	dha		ma	ga	ri	abhirudgatā	nāgayajñaḥ

Iti ṣaḍjagrāme pañcamavarjitāḥ sapta tānāḥ 7.

	dha	pa	ma	ga	ri	sa	uttaramandrā	cāturmāsyaḥ
dha	pa	ma	ga	ri	sa		rajanī	saṃsthā
pa	ma	ga	ri	sa		dha	uttarāyatā	śastraḥ
ma	ga	ri	sa		dha	pa	śuddhaṣaḍjā	ukthyaḥ
ga	ri	sa		dha	pa	ma	matsarīkṛt	sautrāmaṇī
ri	sa		dha	pa	ma	ga	aśvakrāntā	citrā
sa		dha	pa	ma	ga	ri	abhirudgatā	udbhit

Iti ṣaḍjagrāme niṣādahīnāḥ sapta tānāḥ 7.

ga	ri		ni	dha	pa	ma	sauvīrī	sāvitrī
ri		ni	dha	pa	ma	ga	kalopanatā	ardhasāvitrī
	ni	dha	pa	ma	ga	ri	hariṇāśvā	sarvatobhadraḥ
ni	dha	pa	ma	ga	ri		śuddhamadhyā	ādityānāmayanaḥ
dha	pa	ma	ga	ri		ni	mārgī	gavāmayanaḥ
pa	ma	ga	ri		ni	dha	pauravī	sarpāṇāmayanaḥ
ma	ga	ri		ni	dha	pa	hṛṣyakā	kauṇḍapāyanaḥ

Iti madhyamagrāme ṣaḍjahīnāḥ sapta tānāḥ 7.

ga		sa	ni	dha	pa	ma	sauvīrī	agnicit
	sa	ni	dha	pa	ma	ga	hariṇāśvā	dvādaśāhaḥ
sa	ni	dha	pa	ma	ga		kalopanatā	upāṃśuḥ
ni	dha	pa	ma	ga		sa	śuddhamadhyā	soma[yajña]ḥ
dha	pa	ma	ga		sa	ni	mārgī	aśvapratigrahaḥ
pa	ma	ga		sa	ni	dha	pauravī	barhiḥ
ma	ga		sa	ni	dha	pa	hṛṣyakā	abhyudayaḥ

Iti madhyamagrāme ṛṣabhavarjitāḥ saptatānāḥ 7.

Seven *tāna* devoid of *pañcama* in the *ṣaḍja-grāma*:

ni	*dha*	–	*ma*	*ga*	*ri*	*sa*	*uttaramandrā*	*aśvakrānta*
dha	–	*ma*	*ga*	*ri*	*sa*	*ni*	*rajanī*	*rathakrānta*
–	*ma*	*ga*	*ri*	*sa*	*ni*	*dha*	*uttarāyatā*	*viṣṇukrānta*
ma	*ga*	*ri*	*sa*	*ni*	*dha*	–	*śuddhaṣaḍjā*	*sūryakrānta*
ga	*ri*	*sa*	*ni*	*dha*	–	*ma*	*matsarīkṛt*	*gajakrānta*
ri	*sa*	*ni*	*dha*	–	*ma*	*ga*	*aśvakrāntā*	*balabhṛt*
sa	*ni*	*dha*	–	*ma*	*ga*	*ri*	*abhirudgatā*	*nāgayajña*

Seven *tāna* devoid of *niṣāda* in the *ṣaḍja-grāma*:

–	*dha*	*pa*	*ma*	*ga*	*ri*	*sa*	*uttaramandrā*	*cāturmāsya*
dha	*pa*	*ma*	*ga*	*ri*	*sa*	–	*rajanī*	*saṃsthā*
pa	*ma*	*ga*	*ri*	*sa*	–	*dha*	*uttarāyatā*	*śastra*
ma	*ga*	*ri*	*sa*	–	*dha*	*pa*	*śuddhaṣaḍjā*	*ukthya*
ga	*ri*	*sa*	–	*dha*	*pa*	*ma*	*matsarīkṛt*	*sautrāmaṇī*
ri	*sa*	–	*dha*	*pa*	*ma*	*ga*	*aṣvakrāntā*	*citrā*
sa	–	*dha*	*pa*	*ma*	*ga*	*ri*	*abhirudgatā*	*udbhit*

[21 hexatonic *tāna* in the *madhyama-grāma*:]

Seven *tāna* devoid of *ṣaḍja* in the *madhyama-grāma*:

ga	*ri*	–	*ni*	*dha*	*pa*	*ma*	*sauvīrī*	*sāvitrī*
ri	–	*ni*	*dha*	*pa*	*ma*	*ga*	*hariṇāśvā*	*ardhasāvitrī*
–	*ni*	*dha*	*pa*	*ma*	*ga*	*ri*	*kalopanatā*	*sarvatobhadra*
ni	*dha*	*pa*	*ma*	*ga*	*ri*	–	*śuddhamadhyā*	*ādityānāmayana*
dha	*pa*	*ma*	*ga*	*ri*	–	*ni*	*mārgī*	*gavāmayana*
pa	*ma*	*ga*	*ri*	–	*ni*	*dha*	*pauravī*	*sarpāṇāmayana*
ma	*ga*	*ri*	–	*ni*	*dha*	*pa*	*hṛṣyakā*	*kauṇḍapāyana*

Seven *tāna* devoid of *ṛṣabha* in the *madhyama-grāma*:

ga	–	*sa*	*ni*	*dha*	*pa*	*ma*	*sauvīrī*	*agnicit*
–	*sa*	*ni*	*dha*	*pa*	*ma*	*ga*	*hariṇāśvā*	*dvādaśāha*
sa	*ni*	*dha*	*pa*	*ma*	*ga*	–	*kalopanatā*	*upāṃśu*
ni	*dha*	*pa*	*ma*	*ga*	–	*sa*	*śuddhamadhyā*	*soma[yajña]*
dha	*pa*	*ma*	*ga*	–	*sa*	*ni*	*mārgī*	*aśvapratigraha*
pa	*ma*	*ga*	–	*sa*	*ni*	*dha*	*pauravī*	*barhis*
ma	*ga*	–	*sa*	*ni*	*dha*	*pa*	*hṛṣyakā*	*abhyudaya*

	ri	sa	ni	dha	pa	ma	sauvīrī	sarvasvadakṣiṇaḥ
ri	sa	ni	dha	pa	ma		hariṇāśvā	dīkṣā
sa	ni	dha	pa	ma		ri	kalopanatā	somaḥ
ni	dha	pa	ma		ri	sa	śuddhamadhyā	samit
dha	pa	ma		ri	sa	ni	mārgī	svāhākāraḥ
pa	ma		ri	sa	ni	dha	pauravī	tanūnapāt
ma		ri	sa	ni	dha	pa	hṛṣyakā	godohanaḥ

Iti madhyamagrāme gāndhārahīnāḥ saptatānāḥ 7.

ni	dha		ma	ga	ri		uttaramandrā	iḍā
dha		ma	ga	ri		ni	rajanī	puruṣamedhaḥ
	ma	ga	ri		ni	dha	uttarāyatā	śyenaḥ
ma	ga	ri		ni	dha		śuddhaṣaḍjā	vajraḥ
ga	ri		ni	dha		ma	matsarīkṛt	iṣuḥ
ri		ni	dha		ma	ga	aśvakrāntā	aṅgiras
	ni	dha		ma	ga	ri	abhirudgatā	kaṅkaḥ

Iti ṣaḍjagrāme ṣaḍjapañcamahīnāḥ sapta tānāḥ 7.

	dha	pa	ma		ri	sa	uttaramandrā	jyotiṣṭomaḥ
dha	pa	ma		ri	sa		rajanī	darśaḥ
pa	ma		ri	sa		dha	uttarāyatā	nāndī
ma		ri	sa		dha	pa	śuddhaṣaḍjā	paurṇamāsaḥ
	ri	sa		dha	pa	ma	matsarīkṛt	aśvapratigrahaḥ
ri	sa		dha	pa	ma		aśvakrāntā	rātri[sattraḥ]
sa		dha	pa	ma		ri	abhirudgatā	saurabhaḥ

Iti ṣaḍjagrāme niṣādagāndhārahīnāḥ sapta tānāḥ 7.

ni	dha		ma	ga		sa	uttaramandrā	saubhāgyakṛt
dha		ma	ga		sa	ni	rajanī	kārīrī
	ma	ga		sa	ni	dha	uttarāyatā	śāntikṛt
ma	ga		sa	ni	dha		śuddhaṣaḍjā	puṣṭikṛt
ga		sa	ni	dha		ma	matsarīkṛt	vainateyaḥ
	sa	ni	dha		ma	ga	aśvakrāntā	uccāṭanaḥ
sa	ni	dha		ma	ga		abhirudgatā	vaśīkaraṇaḥ

Iti ṣaḍjagrāme pañcamarṣabhahīnāḥ sapta tānāḥ 7.

Seven *tāna* devoid of *gāndhāra* in the *madhyama-grāma*:

–	*ri*	*sa*	*ni*	*dha*	*pa*	*ma*	*sauvīrī*	*sarvasvadakṣiṇa*
ri	*sa*	*ni*	*dha*	*pa*	*ma*	–	*hariṇāśvā*	*dīkṣā*
sa	*ni*	*dha*	*pa*	*ma*	–	*ri*	*kalopanatā*	*soma*
ni	*dha*	*pa*	*ma*	–	*ri*	*sa*	*śuddhamadhyā*	*samit*
dha	*pa*	*ma*	–	*ri*	*sa*	*ni*	*mārgī*	*svāhākāra*
pa	*ma*	–	*ri*	*sa*	*ni*	*dha*	*pauravī*	*tanūnapāt*
ma	–	*ri*	*sa*	*ni*	*dha*	*pa*	*hṛṣyakā*	*godohana*

[21 pentatonic *tāna* in the *ṣaḍja-grāma*]:

Seven *tāna* devoid of *ṣaḍja* and *pañcama* in the *ṣaḍja-grāma*:

ni	*dha*	–	*ma*	*ga*	*ri*	–	*uttaramandrā*	*iḍā*
dha	–	*ma*	*ga*	*ri*	–	*ni*	*rajanī*	*puruṣamedha*
–	*ma*	*ga*	*ri*	–	*ni*	*dha*	*uttarāyatā*	*śyena*
ma	*ga*	*ri*	–	*ni*	*dha*	–	*śuddhaṣaḍjā*	*vajra*
ga	*ri*	–	*ni*	*dha*	–	*ma*	*matsarīkṛt*	*iṣu*
ri	–	*ni*	*dha*	–	*ma*	*ga*	*aśvakrāntā*	*aṅgiras*
–	*ni*	*dha*	–	*ma*	*ga*	*ri*	*abhirudgatā*	*kaṅka*

Seven *tāna* devoid of *niṣāda* and *gāndhāra* in the *ṣaḍja-grāma*:

–	*dha*	*pa*	*ma*	–	*ri*	*sa*	*uttaramandrā*	*jyotiṣṭoma*
dha	*pa*	*ma*	–	*ri*	*sa*	–	*rajanī*	*darśa*
pa	*ma*	–	*ri*	*sa*	–	*dha*	*uttarāyatā*	*nāndī*
ma	–	*ri*	*sa*	–	*dha*	*pa*	*śuddhaṣaḍjā*	*paurṇamāsa*
–	*ri*	*sa*	–	*dha*	*pa*	*ma*	*matsarīkṛt*	*aśvapratigraha*
ri	*sa*	–	*dha*	*pa*	*ma*	–	*aśvakrāntā*	*rātri[sattra]*
sa	–	*dha*	*pa*	*ma*	–	*ri*	*abhirudgatā*	*saurabha*

Seven *tāna* devoid of *pañcama* and *ṛṣabha* in the *ṣaḍja-grāma*:

ni	*dha*	–	*ma*	*ga*	–	*sa*	*uttaramandrā*	*saubhāgyakṛt*
dha	–	*ma*	*ga*	–	*sa*	*ni*	*rajanī*	*kārīrī*
–	*ma*	*ga*	–	*sa*	*ni*	*dha*	*uttarāyatā*	*śāntikṛt*
ma	*ga*	–	*sa*	*ni*	*dha*	–	*śuddhaṣaḍjā*	*puṣṭikṛt*
ga	–	*sa*	*ni*	*dha*	–	*ma*	*matsarīkṛt*	*vainateya*
–	*sa*	*ni*	*dha*	–	*ma*	*ga*	*aśvakrānta*	*uccāṭana*
sa	*ni*	*dha*	–	*ma*	*ga*	–	*abhirudgatā*	*vaśīkaraṇa*

ga		sa	ni		pa	ma	sauvīrī	trailokyamohanaḥ
	sa	ni		pa	ma	ga	hariṇāśvā	vīraḥ
sa	ni		pa	ma	ga		kalopanatā	kandarpabalaśātanaḥ
ni		pa	ma	ga		sa	śuddhamadhyā	śaṅkhacūḍaḥ
	pa	ma	ga		sa	ni	mārgī	gajacchāyaḥ
pa	ma	ga		sa	ni		pauravī	raudraḥ
ma	ga		sa	ni		pa	hṛṣyakā	viṣṇuvikramaḥ

Iti madhyamagrāme dhaivatarṣabhahīnāḥ sapta tānāḥ 7.

	ri	sa		dha	pa	ma	sauvīrī	bhairavaḥ
ri	sa		dha	pa	ma		hariṇāśvā	kāmadaḥ
sa		dha	pa	ma		ri	kalopanatā	avabhṛthaḥ
	dha	pa	ma		ri	sa	śuddhamadhyā	aṣṭākapālaḥ
dha	pa	ma		ri	sa		mārgī	sviṣṭakṛt
pa	ma		ri	sa		dha	pauravī	vaṣaṭkāraḥ
ma		ri	sa		dha	pa	hṛṣyakā	mokṣadaḥ

Iti madhyamagrāme niṣādagāndhārahīnāḥ sapta tānāḥ 7.

Evaṃ tānāḥ 84.

Atha kūṭatānāḥ.

37. Śuddhatānakramatyāgād vyutkramoccāritasvarāḥ
mūrchanāḥ kūṭatānāḥ syus. Tatprapañco bhavet pade.
38. Tanoti vistāra ity asmād ṛji tāna iti smṛtaḥ.
Rāgo yais tanyate prāyaḥ svarās te tānakā matāḥ.
39. Grāmadvayasamutpannā mūrchanā yāś caturdaśa
tāḥ pratyekaṃ likhed. Āsām antyāntyasvaralopataḥ
40. yāvad eva svaraṃ bhedāḥ sapta syuḥ pratimūrchanam.
Saptasvaraḥ ṣaṭsvaraś ca tataḥ pañcasvaras tataḥ
41. catuḥsvaras trisvaraś ca dvisvaraikasvarāv iti.
Ekasvaras tu nirbhedo 'py ukto naṣṭādisiddhaye.

[14 pentatonic *tāna* in the *madhyama-grāma*:]

Seven *tāna* devoid of *dhaivata* and *ṛṣabha* in the *madhyama-grāma*:

ga	–	*sa*	*ni*	–	*pa*	*ma*	*sauvīrī*	*trailokyamohana*
–	*sa*	*ni*	–	*pa*	*ma*	*ga*	*hariṇāśvā*	*vīra*
sa	*ni*	–	*pa*	*ma*	*ga*	–	*kalopanatā*	*kandarpabalaśātana*
ni	–	*pa*	*ma*	*ga*	–	*sa*	*śuddhamadhyā*	*śaṅkhacūḍa*
–	*pa*	*ma*	*ga*	–	*sa*	*ni*	*mārgī*	*gajacchāya*
pa	*ma*	*ga*	–	*sa*	*ni*	–	*pauravī*	*raudra*
ma	*ga*	–	*sa*	*ni*	–	*pa*	*hṛṣyakā*	*viṣṇuvikrama*

Seven *tāna* devoid of *niṣāda* and *gāndhāra* in the *madhyama-grāma*:

–	*ri*	*sa*	–	*dha*	*pa*	*ma*	*sauvīrī*	*bhairava*
ri	*sa*	–	*dha*	*pa*	*ma*	–	*hariṇāśvā*	*kāmada*
sa	–	*dha*	*pa*	*ma*	–	*ri*	*kalopanatā*	*avabhṛtha*
–	*dha*	*pa*	*ma*	–	*ri*	*sa*	*śuddhamadhyā*	*aṣṭākapāla*
dha	*pa*	*ma*	–	*ri*	*sa*	–	*mārgī*	*sviṣṭakṛt*
pa	*ma*	–	*ri*	*sa*	–	*dha*	*pauravī*	*vaṣaṭkāra*
ma	–	*ri*	*sa*	–	*dha*	*pa*	*hṛṣyakā*	*mokṣada*

In this way there are eighty-four *tāna*.

Next [we shall discuss] the *kūṭa-tāna*.

37-38. If one leaves the regular order of the pure (*śuddha*) *tāna*, the *mūrchanā*-scales, the notes of which are reproduced in reverse order, become irregular tonal patterns (*kūṭa-tāna*). The manifestation of this [phenomenon] is implied in the term. Traditionally *tāna* derives from the verbal root *tan*, which means extension. Notes (*svara*) are considered to belong to a *tāna*, when the *rāga* is for the most part developed by them.

39-41. One should write separately the fourteen *mūrchanā* springing from the two *grāma*. If one eliminates in these [scales] the last note as many times as a note is available, there are seven varieties in every *mūrchanā*, that is to say, [*tāna*] of seven, six, five, four, three and two notes and of one note. Although it has no variety, the [*tāna*] of one note is also mentioned in view of a classification of the unidentified (*naṣṭa*) and the other (i.e. the specified, *uddiṣṭa*) [permutations (*prastāra*)].

42. Ekasvaras tv ārcikākhyo dvisvaro gāthikābhidhaḥ
trisvaraḥ sāmikanāmaś caturtho yaś catuḥsvaraḥ
43. sa svarāntaranāmānyau jñeyāv auḍavaṣāḍavau.
Eṣāṃ prastārikā saṃkhyā tattanmūlakramair hatā
44. yāvatī jāyate sātra piṇḍasaṃjñeti gaṇyatām.
Saṃkhyāṃ prastārikāṃ sarvāṃ tathā mūlakramān api
45. sarveṣāṃ kūṭatānānāṃ vakṣāmo 'gre pṛthak pṛthak.
Ekasvarādināṃ saṃkhyā prastārikā yathā
46. vijñāyate, sa prakāraḥ kathyate prati mūrchanām.
Ūrdhvam ūrdhvaṃ likhed aṅkān ekādīn saptamātrikān.
47. Teṣu pūrveṇa pūrveṇa guṇite 'ṅke pare pare
ekasvarāditānānāṃ saṃkhyā prastārikā bhavet.
48. Eteṣāṃ svaravinyāsaprakāraḥ kathyate sphuṭaṃ.
Aṣṭau rekhā likhitvordhvās tāvatīs tiryag ālikhet.
49. Tata ekonapañcāśat koṣṭakāḥ syus. Tataḥ param
krameṇa koṣṭakān vāmabhāgasthān adharād itaḥ
50. ṛtubāṇābdhivahnyakṣicandrasaṃkhyāṃ pramārjayet.
Tato 'vaśiṣṭakoṣṭeṣu saptādiṣu likhet svarān.
51. Bhavanty uttaramandrāyāḥ saptabhedās tataḥ kramāt.
Evam anyān api likhet khaṇḍamerūs trayodaśa.
52. Pratyekaṃ saptadhā bhinnā rajanyādyāś ca mūrchanāḥ
sauveryādyās tathā sapta pratyekaṃ teṣu kalpate.
53. Antyāntyasvaralopena bhedāḥ syuḥ sapta te tataḥ.
Evaṃ dvau dvau khaṇḍamerū sadṛśau bhavatas. Tayoḥ
54. ekaḥ ṣaḍjagrāmago madhyamagrāmago paraḥ.
Evaṃ caturdaśaite syur meravo mūrchanākramāt.
55. Eṣāṃ prastārikīṃ saṃkhyāṃ likhed dakṣiṇataḥ kramāt.
Vāmabhāge kramān yeṣāṃ tānānāṃ vilikhet sudhīḥ.
56. Eṣu vyaktaṃ prakāśante bhedā vasvaṅkasammitāḥ.
Śuddhaś ca kākalī caiva sāntaras taddvayānvitaḥ.
57. Bhedāḥ syur iti catvāro. Yasmin bhede nigau sthitau

42-43. [A *tāna*] of one note is called *ārcikā*, of two notes *gāthikā*, of three notes *sāmikā*. The fourth type, which consists of four notes, is called *svarāntara*. The other two, one should know, are the pentatonic (*auḍava*) and the hexatonic (*ṣāḍava*) [*tāna*].

43-44. Each time the number of their permutations (*prastāra*) is multiplied by [the number of notes in] each of these basic series (*mūlakrama*), the result will be a so-called sum total (*piṇḍa*). In this way the two (i.e. *prastāra* and *krama*) should be counted.

44-46. The total amount of permutations (*prastāra*) as well as basic forms (*mūlakrama*) of all *kūṭa-tāna* will be mentioned later separately. How one can find the number of permutations of one note, two notes, etc., this procedure will be explained for each *mūrchanā*.

46-47. Draw seven squares one above the other and [write] in them the figures one, two, three, etc. When each figure is multiplied by the previous one, the number of permutations (*prastāra*) of *tāna* of one note, two notes, etc. will appear in them.

48-50. The method of arranging the notes in them will be clearly explained. Draw eight vertical lines and the same number horizontally. There are then forty-nine squares. Next, one should eliminate squares, from below at the left, six, five, four, three, two and one respectively.

50-51. Then one should write the notes in the seven to one remaining squares. As a result, one by one the seven varieties of *uttaramandrā* appear.

51-53. Similarly one should draw the thirteen other diagrams. In them one should arrange the *mūrchanā rajanī*, etc. as well as the seven *mūrchanā sauvirī*, etc., each with their seven varieties. If one omits each time the last note, the seven varieties will appear.

53-54. In this way each time two diagrams are similar. Of these two one relates to the *ṣaḍja-grāma*, the other to the *madhyama-grāma*. In this way there are fourteen diagrams, arranged according to the *mūrchanā*.

55-56. One should write the numbers of the permutations (*prastāra*) of these [*tāna*] on the right side, one above the other. On the left the expert should write the basic series (*krama*) of these *tāna*. In these [diagrams] the [*tāna*] varieties are clearly shown with their correct number.

56-58. There are four main distinctions, i.e. the pure form (*śuddha*), the form with a major seventh (*kākalī ni*), the form with a major third (*antara ga*) and a form with both alterations. When in a particu-

yatrānayor anyataro dviśrutir vartate sa tu,
58. dvibhedau yatra nemau staḥ, sa śuddha iti kathyate.
Etair bhedaiḥ kramān eṣāṃ jānīyān nipuṇaḥ pumān.
59. Yathā taraṅgāḥ jaladhau hrāsavṛddhisamanvitāḥ,
tathā rāgasamudre 'smin taraṅgā iva tānakāḥ.

56	sa	ri	ga	ma	pa	dha	ni	5040
	48	sa	ri	ga	ma	pa	dha	720
		40	sa	ri	ga	ma	pa	120
			32	sa	ri	ga	ma	24
				26	sa	ri	ga	6
					22	sa	ri	2
						14	sa	1

Iti mūlakramāḥ. Ity uttaramandrābhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

56	sa	ri	ga	ma	pa	dha	ni	5040
	48	sa	ri	ga	ma	pa	dha	720
		40	sa	ri	ga	ma	pa	120
			32	sa	ri	ga	ma	24
				26	sa	ri	ga	6
					22	sa	ri	2
						14	sa	1

Iti mūlakramāḥ. Iti śuddhamadhyābhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

56	ni	sa	ri	ga	ma	pa	dha	5040
	48	ni	sa	ri	ga	ma	pa	720
		40	ni	sa	ri	ga	ma	120
			32	ni	sa	ri	ga	24
				26	ni	sa	ri	6
					22	ni	sa	2
						14	ni	1

Iti mūlakramāḥ. Iti rajanībhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

lar variety *ni* and *ga* occur and when either of the two is a two-*śruti* interval, or rather, when these two notes do not have two forms, that case is called pure (*śuddha*).

58-59. With these main distinctions (*bheda*) the expert should consider the basic series (*krama*) of the [*tāna*]. Just as in the ocean the waves fall and rise, similarly in the ocean of *rāga* the *tāna*-patterns [vary] like waves.

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā uttaramandrā*:

56	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	5040
	48	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	720
		40	*sa*	*ri*	*ga*	*ma*	*pa*	120
			32	*sa*	*ri*	*ga*	*ma*	24
				26	*sa*	*ri*	*ga*	6
					22	*sa*	*ri*	2
						14	*sa*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā śuddhamadhyā*:

56	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	5040
	48	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	720
		40	*sa*	*ri*	*ga*	*ma*	*pa*	120
			32	*sa*	*ri*	*ga*	*ma*	24
				26	*sa*	*ri*	*ga*	6
					22	*sa*	*ri*	2
						14	*sa*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā rajanī*:

56	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	5040
	48	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	720
		40	*ni*	*sa*	*ri*	*ga*	*ma*	120
			32	*ni*	*sa*	*ri*	*ga*	24
				26	*ni*	*sa*	*ri*	6
					22	*ni*	*sa*	2
						14	*ni*	1

56	ni	sa	ri	ga	ma	pa	dha	5040
	48	ni	sa	ri	ga	ma	pa	720
		40	ni	sa	ri	ga	ma	120
			32	ni	sa	ri	ga	24
				26	ni	sa	ri	6
					22	ni	sa	2
						14	ni	1

Iti mūlakramāḥ. Iti mārgībhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

56	dha	ni	sa	ri	ga	ma	pa	5040
	48	dha	ni	sa	ri	ga	ma	720
		40	dha	ni	sa	ri	ga	120
			32	dha	ni	sa	ri	24
				26	dha	ni	sa	6
					22	dha	ni	2
						14	dha	1

Iti mūlakramāḥ. Iti uttarāyatābhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

56	dha	ni	sa	ri	ga	ma	pa	5040
	48	dha	ni	sa	ri	ga	ma	720
		40	dha	ni	sa	ri	ga	120
			32	dha	ni	sa	ri	24
				26	dha	ni	sa	6
					22	dha	ni	2
						14	dha	1

Iti mūlakramāḥ. Iti pauravībhedāḥ sapta tānāḥ.
Eteṣāṃ prastārikī saṃkhyā.

56	pa	dha	ni	sa	ri	ga	ma	5040
	48	pa	dha	ni	sa	ri	ga	720
		40	pa	dha	ni	sa	ri	120
			32	pa	dha	ni	sa	24
				26	pa	dha	ni	6
					22	pa	dha	2
						14	pa	1

Iti mūlakramāḥ. Iti śuddhaṣaḍjābhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā mārgī*:

56	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	5040
	48	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	720
		40	*ni*	*sa*	*ri*	*ga*	*ma*	120
			32	*ni*	*sa*	*ri*	*ga*	24
				26	*ni*	*sa*	*ri*	6
					22	*ni*	*sa*	2
						14	*ni*	1

Calculations of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā uttarāyatā*:

56	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	5040
	48	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	720
		40	*dha*	*ni*	*sa*	*ri*	*ga*	120
			32	*dha*	*ni*	*sa*	*ri*	24
				26	*dha*	*ni*	*sa*	6
					22	*dha*	*ni*	2
						14	*dha*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā pauravī*:

56	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*	5040
	48	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	720
		40	*dha*	*ni*	*sa*	*ri*	*ga*	120
			32	*dha*	*ni*	*sa*	*ri*	24
				26	*dha*	*ni*	*sa*	6
					22	*dha*	*ni*	2
						14	*dha*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā śuddhaṣadjā*:

56	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	5040
	48	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	720
		40	*pa*	*dha*	*ni*	*sa*	*ri*	120
			32	*pa*	*dha*	*ni*	*sa*	24
				26	*pa*	*dha*	*ni*	6
					22	*pa*	*dha*	2
						14	*pa*	1

56	pa	dha	ni	sa	ri	ga	ma	5040
	48	pa	dha	ni	sa	ri	ga	720
		40	pa	dha	ni	sa	ri	120
			32	pa	dha	ni	sa	24
				26	pa	dha	ni	6
					22	pa	dha	2
						14	pa	1

Iti mūlakramāḥ. Iti hṛṣyakābhedāḥ sapta tānāḥ 7. Eteṣāṃ prastārikī saṃkhyā.

56	ma	pa	dha	ni	sa	ri	ga	5040
	48	ma	pa	dha	ni	sa	ri	720
		40	ma	pa	dha	ni	sa	120
			32	ma	pa	dha	ni	24
				26	ma	pa	dha	6
					22	ma	pa	2
						14	ma	1

Iti mūlakramāḥ. Iti matsarīkṛdbhedāḥ sapta tānāḥ 7. Eteṣāṃ prastārikī saṃkhyā.

56	ma	pa	dha	ni	sa	ri	ga	5040
	48	ma	pa	dha	ni	sa	ri	720
		40	ma	pa	dha	ni	sa	120
			32	ma	pa	dha	ni	24
				26	ma	pa	dha	6
					22	ma	pa	2
						14	ma	1

Iti mūlakramāḥ. Iti sauvīrībhedāḥ sapta tānāḥ 7. Eteṣāṃ prastārikī saṃkhyā.

56	ga	ma	pa	dha	ni	sa	ri	5040
	48	ga	ma	pa	dha	ni	sa	720
		40	ga	ma	pa	dha	ni	120
			32	ga	ma	pa	dha	24
				26	ga	ma	pa	6
					22	ga	ma	2
						14	ga	1

Iti mūlakramāḥ. Iti aśvakrāntabhedāḥ sapta tānāḥ 7. Eteṣāṃ prastārikī saṃkhyā.

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā hṛṣyakā*:

56	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*	5040
	48	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	720
		40	*pa*	*dha*	*ni*	*sa*	*ri*	120
			32	*pa*	*dha*	*ni*	*sa*	24
				26	*pa*	*dha*	*ni*	6
					22	*pa*	*dha*	2
						14	*pa*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā matsarīkṛt*:

56	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	5040
	48	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	720
		40	*ma*	*pa*	*dha*	*ni*	*sa*	120
			32	*ma*	*pa*	*dha*	*ni*	24
				26	*ma*	*pa*	*dha*	6
					22	*ma*	*pa*	2
						14	*ma*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā sauvīrī*:

56	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*	5040
	48	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	720
		40	*ma*	*pa*	*dha*	*ni*	*sa*	120
			32	*ma*	*pa*	*dha*	*ni*	24
				26	*ma*	*pa*	*dha*	6
					22	*ma*	*pa*	2
						14	*ma*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā aśvakrānta*:

56	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	5040
	48	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	720
		40	*ga*	*ma*	*pa*	*dha*	*ni*	120
			32	*ga*	*ma*	*pa*	*dha*	24
				26	*ga*	*ma*	*pa*	6
					22	*ga*	*ma*	2
						14	*ga*	1

56	ga	ma	pa	dha	ni	sa	ri	5040
	48	ga	ma	pa	dha	ni	sa	720
		40	ga	ma	pa	dha	ni	120
			32	ga	ma	pa	dha	24
				26	ga	ma	pa	6
					22	ga	ma	2
						14	ga	1

Iti mūlakramāḥ. Iti hariṇāśvābhedāḥ sapta tānāḥ 7.
Eteṣāṃ prastārikī saṃkhyā.

56	ri	ga	ma	pa	dha	ni	sa	5040
	48	ri	ga	ma	pa	dha	ni	720
		40	ri	ga	ma	pa	dha	120
			32	ri	ga	ma	pa	24
				26	ri	ga	ma	6
					22	ri	ga	2
						14	ri	1

[Iti mūlakramāḥ. Iti abhirudgatābhedāḥ saptatānāḥ 7.]
Eteṣāṃ prastārikī saṃkhyā.

56	ri	ga	ma	pa	dha	ni	sa	5040
	48	ri	ga	ma	pa	dha	ni	720
		40	ri	ga	ma	pa	dha	120
			32	ri	ga	ma	pa	24
				26	ri	ga	ma	6
					22	ri	ga	2
						14	ri	1

[Iti mūlakramāḥ. Iti kalopanatābhedāḥ sapta tānāḥ 7.]
Eteṣāṃ prastārikī saṃkhyā.

60. Atra saptasvarā ye syus te pūrṇā iti kīrtitāḥ.
Ṣaṭsvarādyāṃs tu ṣaṭ bhedān apūrṇān jagadur budhāḥ.
61. Caturdaśasu ye bhedā mūrchanāsu caturdaśa
ādyāḥ saptasvarās. Teṣāṃ saṃkhyā prastārikī nv iyam.
62. Ekasyāṃ mūrchanāyāṃ khābdhivyomeṣusammitā (5040)
saṃkhyā syān. Nigayogād iha bhedeṣu kṛtsnaśaḥ

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā hariṇāśvā*:

56	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*	5040
	48	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	720
		40	*ga*	*ma*	*pa*	*dha*	*ni*	120
			32	*ga*	*ma*	*pa*	*dha*	24
				26	*ga*	*ma*	*pa*	6
					22	*ga*	*ma*	2
						14	*ga*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā abhirudgatā*:

56	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	5040
	48	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	720
		40	*ri*	*ga*	*ma*	*pa*	*dha*	120
			32	*ri*	*ga*	*ma*	*pa*	24
				26	*ri*	*ga*	*ma*	6
					22	*ri*	*ga*	2
						14	*ri*	1

Calculation of the basic series (*mūlakrama*) and permutations (*prastāra*) of the seven *tāna* of the *mūrchanā kalopanatā*:

56	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*	5040
	48	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*	720
		40	*ri*	*ga*	*ma*	*pa*	*dha*	120
			32	*ri*	*ga*	*ma*	*pa*	24
				26	*ri*	*ga*	*ma*	6
					22	*ri*	*ga*	2
						14	*ri*	1

60. In this connection the [varieties] which contain seven notes are called complete (*pūrṇa*). The experts stated that the six varieties containing six notes, etc., are incomplete (*apūrṇa*).

61-64. In the first place, there are fourteen heptatonic varieties in the fourteen *mūrchanā*. The number of their permutations is [calculated] in the following manner. In each *mūrchanā* there are 5040 in all. Due to the application of *ni* and *ga* in these varieties there are

63. ṣaṭpañcāśat kramā maulās (56). Taiś ca prastārikā hatā
śūnyavedāśvinnāsatyavasunetramitā sphuṭam.
64. Saptasvarāṇāṃ pūrṇānāṃ piṇḍasaṃkhyopajāyate (282240).
Iti pūrṇakūṭatānapiṇḍasaṃkhyā.
Caturdaśu ye bhedā mūrchanāsu caturdaśa
65. dvitīyāḥ ṣāḍavās. Teṣāṃ saṃkhyā prastārikī bhavet
saviṃśatiḥ saptaśatī (720). Sādyau mādyāv ubhau dvidhā;
66. anye daśa caturdheti. Vasuvedamitāḥ kramāḥ.
Kramair ebhir hatais teṣāṃ saṃkhyā prastārikī bhavet
67. śūnyaṣaṭbāṇavedāgnisammitā kūṭatānagā.
Ṣāḍavānāṃ piṇḍasaṃkhyā 34560 vijñeyetthaṃ vipaścitā.
Ity apūrṇaṣāḍavakūṭatānapiṇḍasaṃkhyā.
68. Caturdaśasu ye bhedā mūrchanāsu caturdaśa
tṛtīyā auḍavās. Teṣāṃ saṃkhyā prastārikī bhavet
69. khākṣicandrā (120). Atra dhādyau nyādyau gādyau ca ṣaḍbhidāḥ
caturvidhā; dvidhānye 'ṣṭāv. Iti khābdhimitāḥ pṛthak (40).
70. Saviṃśatau śate nighne kramair ebhis tato bhavet
piṇḍasaṃkhyātra khavyomavasuvāridhisammitā (4800).
Ity apūrṇauḍavakūṭatānapiṇḍasaṃkhyā.
71. Caturdaśasu ye bhedā mūrchanāsu caturdaśa
catuḥsvarāś caturthāḥ syus. Te vedākṣimitāḥ (24) pṛthak
72. prastāre. 'tra nyādikau dvau caturdhā; dvādaśa pare
dvibhedā. Iti nirdiṣṭaiḥ kramair netrāgnisammitaiḥ (32)
73. saṃkhyā prastārikī nighnā vasuṣaṇmunisaṃkhyakā (768)
svarāntarāṇāṃ tānānāṃ piṇḍasaṃkhyopajāyate.
Ity apūrṇasvarāntarakūṭatānapiṇḍasaṃkhyā.
74. Caturdaśasu ye bhedā mūrchanāsu caturdaśa
pañcamās trisvarās. Teṣāṃ saṃkhyā prastārikī tu ṣaṭ.
75. Atra mādyāv ubhau śuddhau; dvādaśānye dvidhā matāḥ.
Iti ṣaṭviṃśatir iha (26). Kramās te guṇitāḥ rasaiḥ
76. ṛtubāṇendusaṃkhyā (156) syuḥ. Piṇḍasaṃkhyeti sāmikī.
Ity apūrṇasāmikakūṭatānapiṇḍasaṃkhyā.
Caturdaśasu ye bhedā mūrchanāsu caturdaśa

altogether fifty-six basic forms (*krama maula*). The [number] of permutations (*prastāra*) being multiplied by this [number] is exactly 282240. In this way is obtained the sum total (282240) of the complete (*pūrṇa*) [*tāna* varieties] with seven notes. This is the sum total of the complete (*pūrṇa*) *kūṭa-tāna*.

64-67. Secondly, there are fourteen hexatonic varieties in the fourteen *mūrchanā*. The number of their permutations (*prastāra*) is 720. The two [*tāna*] varieties beginning with *sa* as well as the two beginning with *ma* have two forms; the other ten are of four kinds. In this way there are forty-eight basic forms (*krama*). Being multiplied by these basic forms (*krama*), the number of permutations (*prastāra*) of the *kūṭatāna* becomes 34560. In this way 34560 should be understood by the expert as the sum total of the hexatonic (*ṣāḍava*) [varieties]. This is the sum total of the incomplete (*apūrṇa*) hexatonic (*ṣāḍava*) *kūṭatāna*.

68-70. In the third place, there are fourteen pentatonic varieties in the fourteen *mūrchanā*. The number of their permutations (*prastāra*) is 120. Six varieties, i.e two starting with *dha*, two starting with *ni* and two with *ga*, are fourfold; the other eight [varieties] have two forms. In this way there are forty separate [forms]. When the number 120 is multiplied by these [forty] basic forms (*krama*) the sum total will be 4800. This is the sum total of the incomplete (*apūrṇa*) pentatonic (*auḍava*) *kūṭatāna*.

71-73. In the fourth place, there are fourteen four-note varieties in the fourteen *mūrchanā*. There are twenty-four separate permutations (*prastāra*). The two varieties beginning with *ni* have four forms; the other twelve are twofold. When the permutation number is multiplied by these thirty-two basic forms (*krama*), a sum total of 768 four-note *tāna* (*svarāntara*) is obtained. This is the sum total of the incomplete (*apūrṇa*) *kūṭatāna* of four notes (*svarāntara*).

74. In the fifth place, there are fourteen varieties of three notes in the fourteen *mūrchanā*. The number of their permutations (*prastāra*) is six.

75-76. Among these the two varieties beginning with *ma* are pure (*śuddha*); the other twelve are of two kinds. Thus there are twenty-six. When these twenty-six basic forms (*krama*) are multiplied by six, their number will be 156. This is the sum total of the three-note [varieties] (*sāmika*). This is the total amount of the incomplete (*apūrṇa*) *kūṭatāna* of three notes (*sāmika*).

76-79. In the sixth place, there are fourteen varieties of two notes

77. ṣaṣṭhāḥ syur dvisvarās. Teṣāṃ saṃkhyā prastārikī dvayam.
Atrarṣabhagadhanyādyā aṣṭau bhedadvayānvitāḥ.
78. Ṣaḍ anye bhedarahitā. Iti dvāviṃśatiḥ kramāḥ (22).
Ete dvitāḍitā jñeyāś catvāriṃśaccaturyutāḥ (44).
79. Iti gāthikatānānāṃ piṇḍasaṃkhyā nirūpitā.
Ity apurṇagāthikakūṭatānapiṇḍasaṃkhyā.
Ekasvarā abhedatvād ādyā eva caturdaśa.
80. Ity ārcikākhyatānānāṃpiṇḍasaṃkhyopajāyate.
Ity ārcikakūṭatānapiṇḍasaṃkhyā.
Ṣaḍjagrāmatānebhyo madhyamagrāmasaṃbhavān
81. bhinatti pañcamas tānān. Rahitās tena madhyamāḥ
ṣaḍjagrāmodbhavais tulyās. Tasmāt tena pṛthaṅ matāḥ.
82. Paunaruktyāt tena tānāḥ śuddhamadhyodbhavāḥ kramāt
catuḥsvarādyāś catvāras tulyā uttaramandrakaiḥ.
83. Pañcasvarādyāḥ pañcaiva mārgyās tai rajanīgataiḥ
sadṛśāḥ. Ṣaṭsvarādyāḥ ṣaṭ pauravyā uttarāyataiḥ
84. tānaiḥ syuḥ punaruktās. Tatsaṃkhyā vyaktaṃ nirūpyate.
Ṣaḍjādeḥ śuddhamadhyāyā bhedo yo ’sti catuḥsvarāḥ
85. aṣṭacatvāriṃśad atra tānā dviśrutiyogataḥ.
Ṣaḍjādeḥ śuddhamadhyāyā bhedo ya trisvaraḥ sthitaḥ,
86. atra dvādaśa tānāḥ syur gāndhārasyaiva saṃbhavāt.
Dvisvarasya tu śuddhatvād bhedau dvāv atra kīrtitau.
87. Eka ekasvaras. Te ’mī triṣaṣṭiḥ śauddhamadhyamakāḥ
tulyā uttaramandrāyās tānabhedair ihoditaiḥ.
88. Nyādimārgyās tu yo bhedauḍavaḥ sa caturvidhaḥ.
Nigayor atra sadbhāvāt tānāḥ khavasusindhavaḥ (480).
89. Catuḥsvarātmā yo bhedo nyādimārgyā nigānvitāḥ
caturbhedaḥ sa. Tenātra tānā ṛtvaṅkasammitāḥ (96).

in the fourteen *mūrchanā*. Their permutation number is two. The eight starting with *ṛṣabha*, *ga*, *dha* and *ni* each have two different forms. The six other [varieties] do not have an alternative form. So there are twenty-two basic forms (*krama*). When this number is multiplied by two (the number of permutations), one will understand that there are forty-four in all. In this way the sum total of *tāna* of two notes (*gāthika*) is calculated. This is the sum total of the incomplete (*apūrṇa*) *kūṭatāna* of two notes (*gāthika*).

79-80. The fourteen [*tāna*] of one note are elementary forms, since they have no varieties. In this way the sum total of *tāna* of one note (*ārcika*) is obtained. This is the sum total of *kūṭatāna* of one note (*ārcika*).

80-82. *Pañcama* distinguishes the *tāna* of the *ṣaḍjagrāma* from the *tāna* springing from the *madhyamagrāma*. As a result, when this note is missing, the *madhyama*[*grāma*] [*tāna*] are similar to the ones springing from the *ṣaḍjagrāma*. That is why they are considered separately. For that reason, due to repetition four of the *tāna* springing from the [*mūrchanā*] *śuddhamadhyā*, consisting of four or less than four notes, are similar to the respective [*tāna*] of the [*mūrchanā*] *uttaramandrā*.

83-84. Five [*tāna*] of the [*mūrchanā*] *mārgī* consisting of five or less than five notes correspond to [*tāna*] of the [*mūrchanā*] *rājanī*. Due to repetition six [*tāna*] of the [*mūrchanā*] *pauravī* consisting of six or less than six notes are similar to *tāna* of the [*mūrchanā*] *uttarāyatā*.

84-85. Their calculation will be elucidated. When there is variation on four notes of the [*mūrchanā*] *śuddhamadhyā* beginning with *ṣaḍja*, there are forty-eight *tāna* on account of the application of the two-*śruti* note (*ga*)[2].

85-86. When there is variation on three notes of the [*mūrchanā*] *śuddhamadhyā*, which begins with *ṣaḍja*, there are twelve *tāna* due to the presence of *gāndhāra*[3]. Two varieties of the two-note [*tāna*] are mentioned in this connection, because they are pure (*śuddha*).

87. There is one [*tāna* form] consisting of one note. The above-mentioned sixty-three [*tāna* varieties] of the [*mūrchanā*] *śuddhamadhyā* are similar to *tāna* varieties of the [*mūrchanā*] *uttaramandrā* mentioned in this connection.

88. The pentatonic variety of the [*mūrchanā*] *mārgī* which begins with *ni* is of four kinds[4]. Due to the presence of *ni* and *ga* the *tāna* here are 480.

89. The four-note variety of the [*mūrchanā*] *mārgī* which begins with *ni* contains *ni* as well as *ga* and is of four kinds[5]. Therefore, in this case, the number of *tāna* is ninety-six.

90. Trisvaro yo nyādimārgyā bhedo dviśrutisaṃyutaḥ
dvibhedo ’sāv. Atra tānā netraśītāṃśusaṃkhyakaḥ (12).
91. Nyādimārgyā dvisvaro yo bhedo dviśrutisaṃyutaḥ.
Tānā syur atra catvāraḥ (4). Eka ekasvaraḥ paraḥ.
92. Ity ete vahninandeṣumitā mārgīsamudbhavāḥ (593).
Dhaivatādes tu pauravyā kramo yaḥ ṣaṭsvarātmakaḥ
93. niṣādagāndhārayogāc caturbhedas tv asau bhavet.
Tattānasaṃkhyā vijñeyā khāṣṭavasvaśvisammitā (2880).
94. Dhaivatādes tu pauravyā yo ’sti pañcasvarakramaḥ,
asāv api caturbhedo dviśrutidvayayogataḥ.
95. Tattānānāṃ tu saṃkhyā syāc chūnyāṣṭayugasammitā (480).
Dhaivatādes tu pauravyā bhedo yo ’sti catuḥsvaraḥ,
96. vasuvedamitās tatra (48). Tasyāṃ ya triśrutiḥ kramaḥ,
aśvīndusammitās tatra (12). Tasyāṃ yo dvisvaraḥ kramaḥ,
97. catvāras tatra tānāḥ syur (4) eko ’tra dviśrutir yataḥ.
Bhedābhāvād bhavaty asyām eka ekasvaraḥ paraḥ.
98. Pauravīnirgatās tānā ity ete militāḥ punaḥ
bhavant śaṃbhuvadanapakṣavedāgnisammitāḥ (3425).
99. Mūrchanātrayasaṃbhūtāḥ punaruktās tu tānakāḥ
sarve militvā jāyante candanāgakhasindhavaḥ (4081).
100. Ṣaḍjasya ṣāḍavāder yāḥ piṇḍasaṃkhyā ihoditāḥ,
tanmadhyāt pātayet tānān punaruktān sahakramaiḥ.
101. Pūrṇeṣu kūṭatāneṣu dvānavatyuttarāsti yāḥ
triśatī saivāpaneyās teṣāṃ piṇḍāṅkamadhyataḥ.
102. Tataś ca pūrṇakūṭānāṃ piṇḍasaṃkhyāvaśiṣyate
vasuvāridhināgenduvasunāsatyasammitāḥ (281848).
103. Ṣāḍavādeḥ piṇḍamadhyāt pātane vidhir ucyate.
Yasya prastārikī saṃkhyā guṇitā yāvatī bhavet,
104. sā svakramayutā tyajyā teṣāṃ piṇḍāṅkamadhyataḥ.
Pauravī mūrchanotpannaḥ kramo yo ṣaṭsvarātmakaḥ
105. tasya prastārikī saṃkhyā vyomākṣimunisammitā (720).
Iyaṃ caturguṇā vyomavasvaṣṭakarasaṃmita (2880).

90. The three-note variety of the [*mūrchanā*] *mārgī* which begins with *ni* is of two kinds, because it has a two-*śruti* note (*ni*)[6]. So in this case the number of *tāna* is twelve.

91-92. The two-note [*tāna*] variety of the [*mūrchanā*] *mārgī* which begins with *ni* has a two-*śruti* note (*ni*). In this case there are four *tāna*. There is one [*tāna*] of one note. So the [*tāna*] derived from the [*mūrchanā*] *mārgī*[7] number 593.

92-93. The hexatonic basic form (*krama*) derived from the [*mūrchanā*] *pauravī* which begins with *dhaivata* is of four kinds due to the application of *niṣāda* and *gāndhāra*. The number of these *tāna*, one should know, is 2880.

94-95. The pentatonic basic form (*krama*) derived from the [*mūrchanā*] *pauravī* which begins with *dhaivata* is also of four kinds due to the application of the pair of two-*śruti* notes (*ni* and *ga*). The number of these *tāna* is 480.

95-97. In the four-note variety of the [*mūrchanā*] *pauravī*, which begins with *dhaivata*, there are forty-eight [*tāna*]. The basic form (*krama*) of three notes in the above-mentioned [*mūrchanā*] has twelve [varieties]. In this [*mūrchanā*] the basic form (*krama*) of two notes has four *tāna* [varieties], because in this case there is one two-*śruti* note (*ni*). In this [*mūrchanā*] there is only one [*tāna*] of one note, because there are no varieties.

98. The above-mentioned *tāna* springing from the [*mūrchanā*] *pauravī* altogether number 3425.

99. All repetitive *tāna* derived from the three *mūrchanā* taken together number 4081.

100. From the sum total of hexatonic and other [*tāna*] of the *ṣaḍjagrāma* mentioned here one should subtract these repetitive *tāna* [forms] together with their basic forms (*krama*).

101-102. From the sum total of complete (*pūrṇa*) *kūṭatāna* one should subtract 392. Then there remains a total of 281848 *pūrṇa kūṭatāna*.

103-104. The method of subtraction from the total of hexatonic and other [*tāna*] will be explained. Whenever a particular number of permutations of a certain [*tāna*] has been calculated, it should be subtracted together with the number of its basic forms (*krama*) from the total amount of these [*tāna*].

104-105. The permutation number of the hexatonic basic forms (*krama*) springing from the *mūrchanā pauravī* is 720. This multiplied four times is 2880.

106. Asya kramo 'ṣṭābdhimitas. Tena prāgaṅkayojanāt
vasvakṣinandanayanasaṃkhyā (2928) syāt; pātayet ca tām
107. vyomartubāṇavedāgni(34560)mitapiṇḍāṅkamadhyataḥ.
Tataḥ syuḥ ṣāḍavāḥ pakṣavahniṣaṭcandravahnayaḥ (31632).
108. Pauravyāś ca tathā mārgyāḥ kramaḥ pañcasvaro 'sti yaḥ,
tayoḥ prastārikī saṃkhyā vyomākṣiśaśisammitā (120).
109. Pratyekaṃ sā caturbhedā khaṣaṇnandamitā bhavet (960).
Asya mūlakramaḥ khābdhiḥ (40). Pūrvāṅko tena yojitaḥ
110. sahasraṃ syāt (1000) piṇḍasaṃkhyā. Khaśūnyavasusindhavaḥ (4800)
auḍavānāṃ mitāḥ saṃkhyāṃ sahasraṃ (1000) pātayet; tataḥ
111. avaśiṣṭā auḍavāḥ syur vyomavyomāṣṭavahnayaḥ (3800).
Pauravīsambhavo yaś ca yaś ca mārgīsamudbhavaḥ
112. śuddhamadhyodbhavo yaś ca trayo 'py ete catuḥsvarāḥ
tānās, trayāṇāṃ pratyekaṃ saṃkhyā prastārikī bhavet
113. vedapakṣamitā (24) tatra. Pauravyo dviguṇīkṛtaḥ
vasuvedamito (48); mārgīsaṃbhavaḥ syāc caturguṇaḥ;
114. sa syāt ṣaṇṇavatiḥ (96). Śauddhamadhyo 'pi dviguṇo bhavet
vasuvedamitas (48). Te 'mī pakṣanandendusammitāḥ (192).
115. Mūlakramas trayāṇāṃ yo nāsatyahutabhuṅmitaḥ (32),
tadyogāt prākṛtī saṃkhyā vedākṣikarasammitā (224).
116. Tān catuḥsvarapiṇḍāṅkād vasuṣaṇmunisammitāt (768)
pātayet. Patite śesé syād vedābdhīṣusammitā (544).
117. Trisvarās tisṛṇām āsāṃ mūrchanānāṃ trayaḥ kramāḥ;
teṣāṃ prastārikī saṃkhyā pratyekam ṛtusammitā (6).
118. Tāś ca dviguṇitāḥ satyaḥ pratyekaṃ dvādaśasthitāḥ (12).
Saṃbhūtā yāḥ syuḥ ṣaṭtriṃśad. Eṣāṃ mūlakramo bhavet
119. ṣaḍviṃśatis (26). Tayā pūrvasaṃkhyayā melane sati,
dvyuttarā jāyate ṣaṣṭiḥ (62). Sā tyajyā piṇḍamadhyataḥ.
120. Trisvarāṇāṃ piṇḍasaṃkhyā ṛtubāṇahimāṃśavaḥ (156).
Śeṣās trisvarās tānāḥ syur vedanandamitāḥ sphuṭam (94).
121. Dvisvarās tisṛṇām āsāṃ mūrchanānāṃ trayaḥ kramāḥ.
Śuddhamadhyodbhavas teṣām eka eva hi gaṇyate.

106-107. The number of basic forms (*krama*) of this [*tāna*] is forty-eight. By adding the previous number [to it] the amount will be 2928; this should be subtracted from the sum total 34560. As a result there are 31632 hexatonic [forms].

108. In the same way, the permutation number of the pentatonic basic forms (*krama*) of the [*mūrchanā*] *pauravī* and *mārgī* is 120.

109-110. Since each of these [permutations] has four varieties[8], there are altogether 960. There are forty basic forms (*mūlakrama*) of this [pentatonic *tāna*][9]. When the previous figure (960) is added to it (40), the sum total will be 1000.

110-111. From 4800, the sum total of pentatonic [*tāna*], one should subtract 1000; then the remaining pentatonic [forms] number 3800.

111-113. The *tāna* of four notes springing from the [*mūrchanā*] *pauravī*, the [*mūrchanā*] *mārgī* and the [*mūrchanā*] *śuddhamadhyā* – of each of these three [types of *tāna*] the permutation number is twenty-four.

113-114. The number of *pauravī* [varieties] multiplied by two is forty-eight; the number of [varieties] springing from *mārgī* is multiplied by four; this is ninety-six. The number of *śuddhamadhyā* [varieties] multiplied by two is forty-eight. These [numbers] together make 192.

115. The basic forms (*mūlakrama*) of the three [kinds of four-note *tāna*] number thirty-two. By adding these (32) the previous number (192) will become 224.

116. These (224) should be subtracted from the total amount of four-note [*tāna*], which is 768. After subtraction the remaining ones number 544.

117-118. The above-mentioned three *mūrchanā* have three basic *tāna* forms (*krama*) of three notes. The permutation number of each of these is six. These (six) multiplied by two each become twelve. Taken together they number thirty-six.

118-119. The basic forms (*mūlakrama*) of these [*tāna*] number twenty-six. When this number is added to the previous number, the result is sixty-two. This number should be subtracted from the total.

120. The total number of three-note [*tāna*] is 156. Obviously ninety-four three-note *tāna* remain.

121. In the above-mentioned three *mūrchanā* there are three basic [*tāna*] forms of two notes. Of these the one springing from the [*mūrchanā*] *śuddhamadhyā* is only counted once.

122. Mārgībhedo dvibhedaḥ syān niṣādādhiṣṭhito yataḥ.
Dvibhedaḥ pauravībhedo niṣādādhiṣṭhito hy asau.
123. Tataś caite bāṇasaṃkhyā (5). Saṃkhyā prāstārikī punaḥ
eteṣāṃ locanamitā. Tayā nighnās tu diṅmitāḥ (10).
124. Dvāviṃśatikramayutā dvātriṃśat syus tataḥ param (32).
Dvisvarāṇāṃ piṇḍasaṃkhyā yā vedābdhimitoditā (44)
125. tanmadhyāt prākṛtīṃ saṃkhyāṃ pātayet tāṃ tathā kṛte
dvādaśaite (12) 'vaśiṣyanta. Ity uktvā dvisvarāḥ kramāt.
126. Tisṛṇāṃ mūrchanānāṃ syus traya ekasvarāḥ kramāḥ.
Manusaṃkhyā kramayutāḥ (14), ete dvīpendusammitāḥ (17).
127. Dvīpendusaṃkhyā tv eteṣāṃ kūṭeṣv atra na gaṇyate.
Śūnyatvāt piṇḍasaṃkhyāyāḥ śūnyam evāvaśiṣyate.
128. Apāstapunaruktānāṃ piṇḍakānāṃ tu melane
lakṣatrayaṃ saptadaśasahasrāṇi śatāni ca
129. nava triṃśadyutānīti kūṭatānamitiḥ sphuṭā.
Khavahninandaturagacandravahnimitā bhavet
130. sarveṣāṃ kūṭatānānāṃ saṃkhyā vibuddhasammatā.

281848	ete	sampūrṇakūṭatānāḥ
31632	ete	ṣāḍavakūṭatānāḥ
3800	ete	auḍavakūṭatānāḥ
544	ete	svarāntarakūṭatānāḥ
94	ete	sāmikakūṭatānāḥ
12	ete	gāthikakūṭatānāḥ
0	ete	ārcikakūṭatānāḥ
+		
317930	evam	ekatra sarve kūṭatānāḥ

317930 Iti kūṭatānasaṃkhyā.

Prastāre naṣṭam uddiṣṭe yena vijñāyate sphuṭam
131. khaṇḍamerukrameṇātra, sa prastāro nirūpyate.
Tānaprastāravat khaṇḍamerum ādau likhet. Tataḥ

122. The [*tāna*] variety of the [*mūrchanā*] *mārgī* is of two kinds, because *niṣāda* occurs in it. Likewise the [*tāna*] variety of the [*mūrchanā*] *pauravī* is of two kinds, because *niṣāda* occurs in it.

123. Therefore there are five [of these *tāna*]. Their permutation number is two. When they are multiplied by this number, there will be ten.

124-125. Together with the twenty-two basic forms (*krama*) they number thirty-two. If one subtracts from the total amount of two-note [*tāna*], which is forty-four, the above-mentioned number (32), after this procedure twelve [*tāna*] will remain. In this way the two-note [*tāna*] have been described one by one.

126. The above-mentioned three *mūrchanā* have three one-note basic [*tāna*] forms. Together with the fourteen basic forms (*krama*) they number seventeen.

127. In this case seventeen of these are not counted among the *kūṭatāna*. Since their sum total is zero, there are no remaining [*tāna* varieties of one note].

128-129. If the totals of eliminated repetitive varieties are taken together (4652), the number of *kūṭatāna* obviously is 317930 (322582-4652).

129-130. The experts state that the sum total of all *kūṭatāna* is 317930.

281848	complete (*sampūrṇa*) *kūṭatāna*
31632	hexatonic (*ṣāḍava*) *kūṭatāna*
3800	pentatonic (*auḍava*) *kūṭatāna*
544	four-note (*svarāntara*) *kūṭatāna*
94	three-note (*sāmika*) *kūṭatāna*
12	two-note (*gāthika*) *kūṭatāna*
0	one-note (*ārcika*) *kūṭatāna*
+	
317930	sum total of *kūṭatāna*

Here ends the calculation of *kūṭatāna*.

130-131. How, in the case of a specified (*uddiṣṭa*) permutation (*prastāra*) one can clearly understand the unidentified (*naṣṭa*) by particular steps (*krama*) in a diagram (*khaṇḍameru*), this procedure will be explained.

131-133. One should first draw a diagram of the *tāna* permuta-

132. ādyeṣu saptakoṣṭeṣu yaḥ syāt prathamakoṣṭakaḥ,
tatraikaṃ vilikhed aṅkaṃ, śūnyam aṅkaṃ tu ṣaṭṣv api.
133. Vedyatānasvaramitān nyaset teṣv eva loṣṭakān.
Dvitīyapaṅktau ṣaṭkoṣṭyāṃ koṣṭeṣu prathamādiṣu
134. ekaṃ dvau ṣaṭ caturviṃśad viṃśatyā sahitaṃ śatam
viṃśatyāṃ sahitāṃ saptaśatīṃ ceti kramāl likhet.
135. Tadadhaḥ pañcakoṣṭyāṃ tu prākpaṅkteḥ pañcakoṣṭagān
dvyādīn aṅkān dviguṇitāṃs tāl likhed ādyaṅkavarjitān.
136. Tataḥ paṅktau caturkoṣṭyāṃ ṣaḍādīn triguṇāl likhet.
Tataḥ koṣṭatrayavatī paṅktir yādho 'sti pañcamī
137. caturviṃśatisaṃkhyādyāṃ likhet tasyāṃ caturguṇām.
Koṣṭadvayavatī paṅktir yā ṣaṣṭī tatra koṣṭayoḥ
138. Śataviṃśatyuttaraṃ yad yāvat saptaśatī parā
viṃśatyā sahitā te dve kramāt pañcaguṇe likhet.
139. Tato 'vaśiṣṭo yaḥ koṣṭas tatra ṣaḍguṇitaṃ likhet
antyaśūnyād adhaḥ koṣṭagatam aṅkaṃ vicakṣaṇaḥ.

1	0	0	0	0	0	0
	1	2	6	24	120	720
		4	12	48	240	1440
			18	72	360	2160
				96	480	2880
					600	3600
						4320

140. Paṅktīnām ādyakoṣṭāṅkāḥ svasvapūrvāṅkayojitāḥ

tions. Then, in that square which is the first among the first seven squares one should write the figure one (1) and in the [other] six a zero (0). In these squares one should place pebbles corresponding to the notes of the *tāna* to be understood.

133-134. In the second row consisting of six squares, in the first and the other squares, one should write the figures 1, 2, 6, 24, 120 and 720 respectively.

135-136. In a row of five squares below the previous one, in these five squares, one should write the figure 2 and the other figures of the previous row, excepting the first number, multiplied by two. Then, in a row of four squares one should write 6 and the other figures, multiplied by three.

136-137. Then, in a row of three squares, which is the fifth downwards, one should write the numbers 24, etc. (of the second row), multiplied by four.

137-138. In the sixth row, which consists of two squares, in these two squares, one should write five times 120 and five times 720 respectively.

139. Then, in the remaining square, the expert should write six times the number (720) which is in the square below the last zero [of the top row][10].

[Diagram (*khaṇḍameru*):]

1	0	0	0	0	0	0
	1	2	6	24	120	720
		4	12	48	240	1440
			18	72	360	2160
				96	480	2880
					600	3600
						4320

140. Here (i.e. in this diagram) the numbers of the first squares of the rows, each time together with the previous number, respec-

prastārikā gāthikāditānāṅkāḥ syuḥ kramād iha.
141. Prastāriko 'ṅkaḥ pūrṇānāṃ nikhilādyāṅkamelanāt.
Darśitaḥ paṇḍitaiḥ sarvaiḥ kramo 'yaṃ koṣṭapūraṇe.
142. Saptakoṣṭādyakoṣṭāṅkapiṇḍitair anyapaṅktigaiḥ
yāvadbhir aṅkair naṣṭasya tānasyāṅkaḥ sphuṭo bhavet,
143. tāvat tu dhārayel loṣṭān. Tato yāvatithe pade
adhaḥ krameṇāsti loṣṭo, naṣṭatānagataḥ svaraḥ
144. bhavet tāvatithe koṣṭe sthitvā mūlakrame 'antimāt
svarāl. Labdhaparityāgāt kramaḥ syān naṣṭatānagaḥ.
Iti naṣṭatānajñānopāyaḥ.
145. Mūlakramāntyasvaratoḥ bhaved yāvatithe pade
uddiṣṭāntyasvaras tatra kṣipel loṣṭam adhaḥ kramāt.
146. Antimāc cālayel loṣṭaṃ, labdhaṃ mūlakrame tyajet,
yāvan maulaikāṅkam. Eṣa vidhiḥ kāryo vipaścitā.
147. Loṣṭakrāntāṅkayogena syād uddiṣṭam iti dhruvam.
Ityuddiṣṭatānajñānam.
Āpo jyotiś ca dhūmaś ca sannipātaḥ samīraṇaḥ
148. arkaś candraś ceti tānāḥ sarve 'mī saptadhā matā.
Iti śrīmalikaśarakaśrīsulatānaśāher ādeśena
nānādeśīyapaṇḍitamaṇḍalīviracite saṅgītaśiromaṇau
tānaprakāśaḥ.
Nandyāvartādayo grāmā yair uktās tanmate yathā
149. tānā ekonapañcāśad adhunā tac ca varṇyate.
Catvāra ārcikās tānās trayas tānās tu gāthikāḥ.
150. Evaṃ tānāḥ pratigrāmaṃ saptagrāmasvarāśrayāḥ.
Nandyāvartyasya ye ye ca jīmūtasya svarās tathā

tively represent the permutation numbers (*prastārikā ... aṅkāḥ*) of the two-note patterns (*gāthikā*) and the other *tāna*.

141. The permutation number of all [*tāna* classes is obtained] by each time adding the first number to the total. This is the correct order of filling the squares recognized by all experts.

142-143. One should place as many pebbles until by the numbers in the other rows – added to the number of the first square of the seven squares – the number of the unidentified (*naṣṭa*) *tāna* becomes clear.

143-144. In the as-manieth step downwards a pebble is present, in the so-manieth square away from the last note in the basic *tāna* form (*mūlakrama*) there is a note belonging to the unidentified (*naṣṭa*) *tāna*. By eliminating [each time] the obtained [note] the order of the notes (*krama*) of the unidentified (*naṣṭa*) *tāna* will appear.

This is the method of finding [the notes of] an unidentified (*naṣṭa*) *tāna* [when its ordinal number in the system is given].

145. In the as-manieth step away from the final note of the basic *tāna* form (*mūlakrama*) the last note of the specified (*uddiṣṭa*) [*tāna*] appears, there (i.e. in the so-manieth square) downwards one should put a pebble accordingly.

146-147. One moves the pebble away from the last [square] and eliminates the acquired [note] in the basic *tāna* form (*mūlakrama*) up to the figure 1 of the basic form. This procedure should be applied by the expert. By adding up the numbers resulting from the movement of the pebbles the calculation [of the ordinal number] of a specified (*uddiṣṭa*) [tonal series] is realized.

This is the method of understanding (i.e. finding the ordinal number) in the case of a specified (*uddiṣṭa*) tonal series (*tāna*).

147-148. Traditionally, all these *tāna* are of seven kinds, viz.: water (*apas*), light (*jyotis*), smoke (*dhūma*), constellation (*sannipāta*), wind (*samīraṇa*), sun (*arka*) and moon (*candra*).

Here ends the *tāna* chapter in the *Saṅgītaśiromaṇi*, composed by an assembly of scholars from various countries at the command of *Śrī Malika Śaraka Sulatāna Śāhi*.

148-149. In the opinion of those [experts] by whom the tone-systems (*grāma*) *nandyāvarta*, etc. are mentioned there are forty-nine *tāna*, which will be described now.

149-150. There are four one-note (*ārcika*) *tāna* as well as three two-note (*gāthika*) [*tāna*]. In this way, in each *grāma* the *tāna* are based on seven *grāma* notes. The four notes of [the *grāma*] *nandyāvarta*, *jīmūta*

151. subhadrasya ca catvāras tānā ekasvarās tu te.
Ādyasyāntyais tribhir yogāt tānāḥ syur dvisvarās trayaḥ.
152. Evaṃ sapta pratigrāmaṃ tānāḥ syus. Tad vivicyate.
Ṣaḍjaś ca pañcamaś caiva dhaivataś ca niṣādakaḥ
153. sapau sadhau sanī ceti tānāḥ sapta yathākramam.
Ekamātrā eta eva dvimātrāḥ sapta tānakāḥ.
154. Nandyāvarte tatas tānā militvā syuś caturdaśa.
Dvimātreṣu sapāv atra trimātrau jagaduḥ pare.
155. Jayaś ca vijayaś caiva maṅgalyaḥ śatrughātakaḥ
supratīko viśālaś ca varuṇaś caikamātrakāḥ.
156. Mitrākhyo gāruḍaś ceti daivakaḥ saumyasañjñakaḥ·
śvetaḥ pītaḥ suvarṇaś ca saptaite syur dvimātrakāḥ.
157. Ete caturdaśa proktāḥ nandyāvartasya tānakāḥ.
Iti nandyāvartagrāmatānāś caturdaśa (14).
Ṛṣabho madhyamaś caiva niṣādaḥ pañcamas tathā
158. rimau rinī ripau ceti tānāḥ saptaikamātrakāḥ.
Eta eva dvimātrāḥ syuḥ trimātrā eta eva cet.
159. Ekaviṃśatitānāḥ syuḥ jīmūtagrāmagās tadā.
Dvimātrety atra manyante; trimātraṃ manyante pare.
160. Citraś citrapadaḥ kṛṣṇas tataḥ sūkṣmakarābhidhaḥ
raktasvarūpasaṃjño 'smād aśvakrānta iti kramāt
161. ekamātrā. Gajakrānto bhīmo bhīmākṛtir balaḥ
sthiro dīrgho hrasva iti tānāḥ sapta dvimātrakāḥ.

and *subhadra* constitute the *tāna* of one note.

151-152. By combining the first note with [each of] the last three notes there will be three *tāna* of two notes. In this way, there are seven *tāna* in every *grāma*. This will be explained.

152-153. *Ṣaḍja*, *pañcama*, *dhaivata* and *niṣāda* [yield] *sa-pa*, *sa-dha* and *sa-ni*. Such are the seven *tāna* in succession. These seven *tāna* may have one unit of time (*mātrā*) as well as two units of time (*mātra*).

154. Therefore in *nandyāvarta* there are altogether fourteen [*tāna*]. Among the ones of two *mātrā* are *sa* and *pa*. Other people mention [*tāna* of] three *mātrā*.

155. *Jaya*, *vijaya*, *maṅgalya*, *śatrughātaka*, *supratīka*, *viśāla* and *varuṇa* are [*tāna*] of one *mātrā*.

156-157. The seven [*tāna*] of two *mātrā* are: *mitra*, *gāruḍa*, *daivaka*, *saumya*, *śveta*, *pīta* and *suvarṇa*. These fourteen are claimed to be the *tāna* of [the *grāma*] *nandyāvarta*. Such are the fourteen *tāna* of *nandyāvarta*.

157-159. The following seven *tāna* are of one *mātrā*: *ṛṣabha*, *madhyama*, *niṣāda* and *pañcama*, as well as *ri-ma*, *ri-ni* and *ri-pa*. These [*tāna*] may also have two *mātra* and even three *mātra*. Therefore the *tāna* of the *grāma jīmūta* are twenty-one in number.

159-161. Some people think they have two *mātrā*; according to others they have three *mātrā*. The [*tāna*] of one *mātrā* are: *citra*, *citrapada*, *kṛṣṇa*, *sūkṣmakara*, *rakta*, *svarūpa* and *aśvakrānta*. The seven *tāna* of two *mātrā* are: *gajakrānta*, *bhīma*, *bhīmākṛti*, *bala*, *sthira*, *dīrgha* and *hrasva*[11].

VI: SĀDHĀRAṆAPRAKĀŚAḤ

1. Śiśirasya vasantasya madhyasthaḥ samayo yathā
sādhāraṇas tayor evaṃ gīte sādhāraṇasvaraḥ.
2. Tac ca dvedhā bhaved. Ādyaṃ svarasādhāraṇaṃ, param
jātisādhāraṇam iti. Tayor ādyaṃ caturvidham,
3. kākalyantaraṣaḍjaiś ca madhyamena viśeṣaṇāt.
Yadā śrutisamutkarṣāt svaro ālupta ivāsphuṭaḥ,
4. gītajñair gīyate jñeyaṃ svarasādhāraṇaṃ tadā.
Śrutyutkarṣas tu sapayor na bhaved ṛdhayor api.
5. Vaisvaryaṃ vyavadhānaś ca śrutīnāṃ tena jāyate.
Ganyos tābhyāṃ tu saṃkarye svaravyaktir na labhyate.
6. Pariśeṣyād ato ganyoḥ śrutyutkarṣaḥ sphuṭo bhavet.
Gāndhāro vā niṣādo vā vikṛto yatra gīyate,
7. tatra śrutisamutkarṣād gātavyo 'sau manīṣiṇā.
Kākalīsaṃyuto yaś ca yaś ca syād antarānvitaḥ,
8. sa ganyor aprayogo 'pi prokto vesaraṣāḍavaḥ
mataṅgena. Asvaratve 'pi prayogo 'sty anayos tataḥ.
9. Niṣādaḥ kākalīrūpo gāndhāraś cāntarātmakaḥ
na svaro gaṇyate tajjñair anaṃśatvālpatāvaśāt.
10. Ṣaḍjasyādye śrutī krāman niṣādaḥ kākalī bhavet.
Niṣādaṣaḍjayor eṣa yataḥ sādhāraṇas, tataḥ
11. asya sādhāraṇatvaṃ syād dharmasādhāraṇaṃ hi tat.
Madhyamādye śrutī krāman gāndhāras tv antaro bhavet.
12. Sādhāraṇo 'yaṃ gamayor asya dharmasya yo bhavet
sādhāraṇyaṃ tu taj jñeyam atra sādhāraṇaṃ budhaiḥ.
13. Pūrvaṃ ṣaḍjaṃ samuccārya kākalīdhaivatau tataḥ
prayoktavyau krameṇaiva samyag gānaviśāradaiḥ.

CHAPTER VI

OVERLAPPING (SĀDHĀRAṆA)

1. The overlapping note (*sādhāraṇa-svara*) in music is like the period between winter and spring, which belongs to both [seasons].

2-3. It has two aspects. In the first place, it is an overlapping of intervals (*svara-sādhāraṇa*); secondly, it is an overlapping of modes (*jāti-sādhāraṇa*). The former has four varieties, that can be distinguished by *kākalī* [*niṣāda*], *antara* [*gāndhāra*], *ṣaḍja* and *madhyama*.

3-4. When by increasing the number of *śruti* a note sung by the experts of vocal music becomes indistinct, as if it were lost, in that case, one should know, it is overlapping of intervals (*svara-sādhāraṇa*).

4-5. There should be no increase of the number of *śruti* in the case of *sa* and *pa*, as well as *ri* and *dha*. A discordance and a wrong position of the *śruti* is caused by it. But, when *ga* and *ni* are performed as neighbouring notes of (lit. "come together with") the latter two, no clear distinction of notes is obtained.

6-7. Consequently, in the case of *ga* and *ni* an increase of *śruti* is correct. When either *gāndhāra* or *niṣāda* is sung as an alteration (*vikṛta*), it may be sung by the expert with an increase of *śruti*.

7-8. That [*rāga*] which has a *kākalī* [*ni*] and an *antara* [*ga*], while the [regular] *ga* and *ni* are not used, is called by Mataṅga *vesaraṣāḍava*.

8-9. Although they are not true notes, their performance does occur. *Niṣāda* in its *kākalī* form and *gāndhāra* in its *antara* form, both are not considered to be true notes by the experts in this field, since they cannot function as dominant (*aṃśa*) and because they are rare notes (*alpa*, i.e. passing or alternating notes).

10-11. *Niṣāda* becomes *kākalī* by taking the first two *śruti* of *ṣaḍja*. As it overlaps [the intervals] *niṣāda* and *ṣaḍja*, its overlapping may be considered an overlapping of characteristic tonal qualities.

11-12. *Gāndhāra* becomes *antara* by taking the first two *śruti* of *madhyama*. As it overlaps the [intervals] *ga* and *ma*, the overlapping may be regarded by the experts as an overlapping of characteristic tonal qualities.

13-14. Having first sung *ṣaḍja*, the experts of vocal music should appropriately perform *kākalī* [*ni*] and *dhaivata* one after another. In

14. Uccārya madhyamaṃ tadvat prayuñjītāntararṣabhau.
Ṣaḍjaṃ kākalīniṃ yad vā gītvā ṣaḍjaṃ vrajet punaḥ.
15. Tatparānyatamaṃ vetthaṃ madhyamaṃ cāntarasvaram
prayujya madhyamo grāhyo yad vā tatparataḥ sthitaḥ.
16. Svalpaḥ prayogaḥ sarvatra kākalī cāntaraḥ svaraḥ.
Niṣādaḥ prathamāṃ ṣaḍjīm ṛṣabhhas tv antimāṃ śrutim
17. ṣaḍjīm ālambate cet, syāt ṣaḍjasādhāraṇaṃ tadā.
Gāndhāro madhyamasyādyām antimāṃ pañcamaḥ śrayet
18. śrutiṃ yadi, tadā madhyasādhāraṇam ihocyate.
Ete sādhāraṇe saukṣmād gīyete kaiśike iti.
19. Grāmasādhāraṇe kecid ete eva babhāṣire.
Ekagrāmasamutpannāsv ekāṃśāsv api jātiṣu
20. yat samaṃ gānam āryās tajjātisādhāraṇaṃ viduḥ.
Rāgān evocur apare jātisādhāraṇaṃ budhāḥ.
Iti sādhāraṇam.

the same way, after singing *madhyama*, they should perform *antara* [*ga*] and *ṛṣabha*[1].

14-15. Or, after singing *ṣaḍja* and *kākalī ni*, one may return to *ṣaḍja*. Similarly, after performing *madhyama* and *antara gāndhāra*, one may take *madhyama* or the note which is situated next to it.

16-17. Everywhere the *kākalī ni* and the *antara ga* should be used incidentally[2]. When *niṣāda* takes the first *śruti* of *ṣaḍja*, and *ṛṣabha* takes the last *śruti* of *ṣaḍja*, there is overlapping of *ṣaḍja*.

17-19. If *gāndhāra* takes the first [*śruti*] of *madhyama*, and *pañcama* takes the last *śruti* of *madhyama*, it is called overlapping of *madhyama*. These two cases of overlapping are called *kaiśika* (lit. "fine as a hair") on account of their subtlety. Some people say that these two cases are an overlapping of tone-system (*grāma-sādhāraṇa*).

19-20. When in modes (*jāti*) springing from one tone-system (*grāma*) and having the same dominant (*aṃśa*) the same melody (*gāna*) [is found], the experts consider this an overlapping of mode (*jāti-sādhāraṇa*). Other scholars say that the stereotyped melodic forms (*rāga*) are an overlapping of *jāti*.

This is all about overlapping.

VII: VARṆĀLAṂKĀRAPRAKĀŚAḤ

1. Alaṃkārair alaṃkāryo yo varṇa iti gīyate;
tasya ko 'rtho bhaved brūmo. Varṇo gānakriyocyate,
2. varṇyate 'tra padaṃ yasmāt. Sa ca varṇaś caturvidhaḥ
sthāyy ārohy avarohī ca sañcārīti kramād bhavet.
3. Eteṣāṃ lakṣaṇaṃ brūmo lakṣyavitpratipāditam.
Sthitvā sthitvā svaro yasminn eka eva prayujyate,
4. tādṛśaṃ gānam uditaṃ sthāyī varṇo manīṣibhiḥ.
Yatra svarāṇām āroho mūrchanākramavartinām,
5. kramād yat tadbhavaṃ gānam ārohī varṇa ucyate.
Avarohaḥ svarāṇāṃ yas tādṛśā tatsamudbhavā
6. gānakriyāvarohī syād varṇo varṇavidāhṛtaḥ.
Āroham avarohaṃ ca svarāḥ prāptāḥ parasparam,
7. sañcāriṇaḥ pragīyante yadā, gānakriyedṛśī
sañcārī varṇa. Ity ete varṇāḥ sarve 'pi lakṣitāḥ.
8. Yathā rātriś candrahīnā yathā strī tyaktabhūṣaṇā,
alaṃkārair virahitā tathā gītir na śobhate.
9. Tasmād varṇān alaṃkuryāt prajño gānakriyātmakān.
Viśiṣṭānāṃ svarāṇāṃ yaḥ sandarbho raktivardhanaḥ
10. varṇāśritaprayogas tam alaṃkāraṃ pracakṣate.
So 'yaṃ bahuvidhas. Tatra sthāyivarṇagatā ime:
11. Jñeyaḥ puraḥ prasannādiḥ, prasannānto dvitīyakaḥ,
prasannādyantanāmānas tṛtīyaḥ samudīritaḥ
12. tathā prasannamadhyākhyaḥ kramarecitasañjñakaḥ

CHAPTER VII

MELODIC LINE (VARṆA) AND MUSICAL FIGURE (ALAṂKĀRA)

1-2. That which should be embellished with musical figures (*alaṃkāra*) is called *varṇa* (lit. "colour", "social class", in this context: "melodic line"). What is the meaning of this? We shall explain this. *Varṇa* is the very performance (*kriyā*) of a song (*gāna*), because by it the words (*pada*) are depicted (*varṇ-*). It has four forms, viz.: steady (*sthāyin*), ascending (*ārohin*), descending (*avarohin*) and unsteady (*sañcārin*).

3-4. We shall explain their characteristics (*lakṣaṇa*) as defined by the experts of musical practice (*lakṣya*). When all the time only one note is used, the experts say that such a song (*gāna*) has a steady melodic line (*sthāyi-varṇa*).

4-5. When there is an ascent of notes following the order of a scale (*mūrchanā*), the song arising from this regular order (*krama*) is said to have an ascending melodic line (*ārohi-varṇa*).

5-6. When there is a descent of notes, the performance of a song (*gānakriyā*) based on that descent, the *varṇa*-experts say, has a descending melodic line (*avarohi-varṇa*).

6-7. When notes are sung which move to and fro (*sañcārin*), alternately ascending and descending, such a song performance has an unsteady (*sañcārin*) melodic line (*varṇa*). In this way all *varṇa* have been explained.

8-9. Just as a night without the moon and a woman without ornaments (*alaṃkāra*), a song (*gīti*) without musical figures (lit. "embellishments", *alaṃkāra*) has no charm. Therefore the professional musician should embellish the melodic lines (*varṇa*), which are the essence of the performance of a song.

9-10. A collection of various notes which accentuates the emotional expression and the performance of which is based on melodic lines (*varṇa*) is called a musical figure (*alaṃkāra*).

10-12. It has many forms. Those related to the steady melodic line (*sthāyivarṇa*) are: in the first place, one should know, *prasannādi*; in the second place, *prasannānta*; thirdly, the one named *prasannādyanta*; furthermore, the ones called *prasannamadhya*, *kramarecita*,

prastāraś ca prasādaś ca saptaite sthāyivarṇagāḥ.
13. Alaṃkāraprakaraṇe mūrchanāprathamasvaraḥ
mandro jñeyaḥ; sa eva syād dviguṇas tārasañjñakaḥ.
14. Pūrvaḥ pūrvo 'thavā mandro bhavet, tāraḥ paraḥ paraḥ.
Jñeyo mandrasamānārthaḥ prasannaś ca mṛdus tathā.
15. Tāro dīptasamānārtho. Mandro binduśirolipaḥ.
Ūrdhvarekhānvitaśiras tāras. Triḥ kathitaḥ plutaḥ
16. mandrayugmātige tāre prasannādiḥ prakīrtitaḥ:
ṡā ṡā śā.
Iti prasannādiḥ.
Etadvilomakramataḥ prasannānta iti smṛtaḥ:
śā ṡā ṡā.
Iti prasannāntaḥ.
17. Uktaprasannayugmāntavartī dīpto bhaved yadā,
prasannādyantanāmānam alaṃkāraṃ vidus tadā:
ṡā śā ṡā.
Iti prasannādyantaḥ.
18. Tāradvitīyamadhyastho mandro yatra pravartate,
prasannamadhyam āhus tam alaṃkāraṃ purāvidaḥ:
śā ṡā śā.
Iti prasannamadhyaḥ.
19. Ādāv ante mūrchanāyāḥ svaraś cādyo, dvitīyakaḥ
madhye yadi bhaved ekaḥ, kaleyaṃ prathamā matā.
20. Yadi madhye prathamayos tattṛtīyacaturthakau,
sā dvitīyā kalā. Yatra pañcamādyās trayaḥ svarāḥ
21. madhye sthitāḥ prathamayoḥ svarayoḥ, sā kalāntimā.
Itthaṃ kalātrayopetaṃ kramarecitam ūcire:
sa ri sa – sa ga ma sa – sa pa dha ni sa.
Iti kramarecitaḥ.
22. Kalāsu tāsu pratyekam antyas tāro yadā bhavet,
tadā prastāranāmānam alaṃkāraṃ pracakṣante:
sa ri śa – sa ga ma śa – sa pa dha ni śa.
Iti prastāraḥ.
23. Bhavet pratikalaṃ yatra vyutkramas tāramandrayoḥ,
taṃ prasādam alaṃkāraṃ varṇayanti munīśvarāḥ:
śa ri sa – śa ga ma sa – śa pa dha ni sa.
Iti prasādaḥ.
Iti sthāyivarṇagatāḥ saptālaṃkārāḥ (7).

prastāra, and *prasāda*. These seven are based on the steady melodic line (*sthāyivarṇa*).

13-15. In the context of *alaṃkāra* the first note of a scale, one should know, is low (*mandra*); the same, if doubled (i.e. raised by an octave), is called high (*tāra*). Or rather, each first note whatsoever[1] is *mandra*, each higher one (i.e. its octave) is always *tāra*. One should know that *prasanna* (lit. meaning “clear, distinct”) and *mṛdu* (lit. “soft”) have the same meaning as *mandra*. *Tāra* (“high”) and *dīpta* (lit. “brilliant”) are synonymous. *Mandra* is indicated with a dot on it. *Tāra* [is indicated] with a vertical line above it.

15-16. When a *pluta* (i.e. the extra-long value)[2] is rendered thrice in the case of a *tāra* [note] following two *mandra* [notes], then it is traditionally called “low in the beginning” (*prasannādi*), e.g.: *ṡā ṡā śā*. This is *prasannādi*.

16cd. When this is rendered in the reverse order, it is traditionally called “low at the end” (*prasannānta*), e.g.: *śā ṡā ṡā*. This is *prasannānta*.

17. When a *dīpta* [note] comes between the two above-mentioned *prasanna* [notes], they consider it to be the *alaṃkāra* named “low in the beginning and at the end” (*prasannādyanta*), e.g.: *ṡā śā ṡā*. This is *prasannādyanta*.

18. When there is a *mandra* [note] between two *tāra* [notes], the ancient experts called this *alaṃkāra* “low in the middle” (*prasannamadhya*), e.g.: *śā ṡā śā*. This is *prasannamadhya*.

19-21. When the first note of a scale (*sa*) appears at the beginning and at the end, and when a singular second [note] (*ri*) appears in the middle, this is regarded as the first musical period (*kalā*). If between two prime notes (i.e. *sa*) a third (*ga*) and a fourth [note] (*ma*) occur, this is the second *kalā* period. When the three notes *pa*, *dha* and *ni* appear in the middle of two prime notes (*sa*), this is the final *kalā* period. They say that *kramarecita* (lit. “disrupted order”) has three *kalā* in this way, e.g.: *sa ri sa – sa ga ma sa – sa pa dha ni sa*. This is *kramarecita*.

22. When in each of these [three] *kalā*-periods the last note is *tāra*, they speak of the *alaṃkāra* named “extension” (*prastāra*), e.g.: *sa ri śa – sa ga ma śa – sa pa dha ni śa*. This is *prastāra*.

23. When in each *kalā*-period the *tāra* and *mandra* [notes] are exchanged, the most prominent experts call this *alaṃkāra* “brightness” (*prasāda*), e.g.: *śa ri sa – śa ga ma sa – śa pa dha ni sa*. This is *prasāda*.

These are the seven embellishments (*alaṃkāra*) belonging to the steady melodic line (*sthāyi-varṇa*).

24. Vistīrṇasañjño niṣkarṣo bindur abhyuccayas tataḥ,
hasitaḥ preṅkhitākhyaś ca tataś cākṣiptakābhidhaḥ,
25. sandhipracchādanas tadvad udgīto navamo mataḥ,
udvāhitatrivarṇākhyau tathā veṇir udāhṛtaḥ
26. alaṃkārā bhavanty ete dvādaśārohivartinaḥ.
Kramād amīṣāṃ vakṣyāmo lakṣaṇaṃ lakṣyavinmatam.
27. Svarād ārohaṇaṃ yatra mūrchanāder bhavet kramāt,
vilambibhiḥ svarair dīrghais taṃ vistīrṇam udīrayet,
yathā: sā rī gā mā pā dhā nī.
Iti vistīrṇaḥ.
28. Uccāryante dvirabhyastā nairantaryakramānvitāḥ
yasmin hrasvāḥ svarāḥ, prāhur niṣkarṣaṃ taṃ vipaścitaḥ,
yathā: sasa riri gaga mama papa dhadha nini.
Iti niṣkarṣaḥ.
29. Hrasvaiḥ svarais trirabhyastair nirantaratayoditaiḥ
yatrāsthitiḥ prasajyeta, sa niṣkarṣo paro mataḥ:
sasasa ririri gagaga mamama papapa dhadhadha ninini.
Iti dvitīyo niṣkarṣaḥ.
30. Svarair nirantaraṃ vāracatuṣṭayam udīritaiḥ
ārohaṇaṃ bhaved yatra, sa niṣkarṣo paro mataḥ:
sasasasa riririri gagagaga mamamama papapapa dhadhadhadha nininini.
Iti tṛtīyo niṣkarṣaḥ.
31. Saṅgītapāradṛśvānaḥ kecid anye vipaścitaḥ
ittham ākalpito bhedo niṣkarṣasyaiva menire.
32. Etau niṣkarṣabhedau dvau gātravarṇaṃ pare jaguḥ.
Plutād hrasvaṃ plutād hrasvaṃ plutād hrasvaṃ tataḥ plutam.
33. Itikramāt syād āroho yatrāsau bindur ucyate:
sa(3) ri – ga(3) ma – pa(3) dha – ni(3).
Iti binduḥ.
Ekāntaraiḥ svarair yatra syād ārohaḥ kramāśritaiḥ
34. abhyuccayam alaṃkāraṃ menire taṃ purāvidaḥ,
yathā: sa ga pa ni.
Ity abhyuccayaḥ.
Ekottarapravṛddhābhir āvṛttibhir udīritaiḥ
35. svarair ārohaṇaṃ yatra, hasitaṃ taṃ pracakṣate:
sa riri gagaga mamamama papapapapa dhadhadhadhadhadha nininininininini.
Iti hasitaḥ.
Samuccārya svarayugaṃ pūrvapūrvāntimādimān
36. parān svarayugān kuryād āndolyaṃ, preṅkhito bhavet:
sa rī – ri gā – ga mā – ma pā – pa dhā – dha nī.
Iti preṅkhitaḥ.
Kecid enam alaṃkārakramam ācakṣate budhāḥ.

24-26. The twelve *alaṃkāra* appearing in the ascending (*ārohin*) [melodic line] are: *vistīrṇa*, *niṣkarṣa*, *bindu*, *abhyuccaya*, *hasita*, *preṅkhita*, as well as *ākṣiptaka*, *sandhipracchādana* and *udgīta*, which is considered to be the ninth; besides, *udvāhita*, *trivarṇa* and *veṇi*. We shall respectively describe their characteristics in conformity with the notions of the experts of music practice.

27. If from the first note of a scale there is a regular ascent with long (*dīrgha* = *guru*) notes in slow (*vilambita*) [tempo], one should call it "expanded" (*vistīrṇa*), e.g.: *sā rī gā mā pā dhā nī*. This is *vistīrṇa*.

28. When short (*hrasva* = *laghu*) notes, rendered twice, are performed in a continuous, regular order, the experts call it "extract" (*niṣkarṣa*), e.g.: *sasa riri gaga mama papa dhadha nini*. This is *niṣkarṣa*[3].

29. When a procedure is followed in which short notes are continuously performed thrice, this is considered to be the second *niṣkarṣa*, e.g.: *sasasa ririri gagaga mamama papapa dhadhadha ninini*. This is the second *niṣkarṣa*.

30. When there is an ascent of notes which are continuously performed four times, this is regarded as the third *niṣkarṣa*, e.g.: *sasasasa riririri gagagaga mamamama papapapa dhadhadhadha nininini*. This is the third [form of] *niṣkarṣa*.

31-32. In this way, some great masters of music have explained the varieties of *niṣkarṣa*. Other experts called the last mentioned two varieties of *niṣkarṣa* melodic lines (*varṇa*) depending on the voice (lit. "body", *gātra*).

32-33. From *pluta* (i.e. the triple, extra long value) to *hrasva* (= *laghu*, the short value), from *pluta* to *hrasva*, from *pluta* to *hrasva* and *pluta*. An ascent in this order is called "drop" (*bindu*), e.g.: *sa*(3) *ri* – *ga*(3) *ma* – *pa*(3) *dha* – *ni*(3). This is *bindu*.

33-34. If there is an ascent with notes in regular order between which each time one note is omitted, the ancient scholars consider it to be the *alaṃkāra* "increase" (*abhyuccaya*), e.g.: *sa ga pa ni*. This is *abhyuccaya*.

34-35. When there is an ascent with notes which are each time produced with one more repetition, they call it "laughing" (*hasita*), e.g.: *sa riri gagaga mamamama papapapapa dhadhadhadhadhadha nininininininini*. This is *hasita*.

35-36. If one produces a swinging effect (*āndolya*) by performing pairs of notes, each time using the last note of the preceding pair as starting note of the next pair, this is "swinging" (*preṅkhita*), e.g.: *sa rī* – *ri gā* – *ga mā* – *ma pā* – *pa dhā* – *dha nī*. This is *preṅkhita*. Some experts call this *alaṃkāra* "regular order" (*krama*).

37. Ekāntaraṃ svarayugaṃ tādṛśaṃ yugalaṃ param
pūrvāntimādyam ārohe kramād ākṣiptasañjñake,
yathā: sa ga – ga pa – pa ni. Ity ākṣiptaḥ.
38. Trisvarā prathamā yatra dve kale trisvare pare
pūrvapūrvāntamādye staḥ, sandhipracchādanas tv ayam:
sa ri gā – ga ma pā – pa dha nī. Iti sandhipracchādanaḥ.
39. Ādyas trisvararūpiṇyos trirāvṛttaḥ svaro yadā
kalayoḥ syād dvayos, tajjñais tadodgītaḥ prakīrtyate:
sa sa sa ri ga – ma ma ma pa dha. Ity udgītaḥ.
40. Trirāvṛtto dvitīyaś cet svaraḥ syāt kalayor dvayoḥ,
udvāhitam alaṃkāraṃ tadā procur vipaścitaḥ:
sa ri ri ri ga – ma pa pa pa dha. Ity udvāhitaḥ.
41. Antyaḥ svaras trirāvṛtto yadā sampadyate tayoḥ,
tadā trivarṇanāmānam alaṃkāraṃ pracakṣante:
sa ri ga ga ga – ma pa dha dha dha. Iti trivarṇaḥ.
42. Kalayos tu svarāṇāṃ cet trirāvṛttir bhavet pṛthak,
tad āhur veṇināmānam alaṃkāraṃ manīṣiṇaḥ:
sasasa ririri gagaga – mamama papapa dhadhadha. Iti veṇiḥ.
Ity ārohyalaṃkārā dvādaśa (12).
43. Alaṃkārāḥ samādiṣṭā dvādaśārohivarṇagāḥ
ete evāvaroheṇa bhaveyur avarohiṇaḥ.
nī dhā pā mā gā rī sā. Iti vistīrṇaḥ.
nini dhadha papa mama gaga riri sasa. Iti niṣkarṣaḥ.
ninini dhadhadha papapa mamama gagaga ririri sasasa. Iti dvitīyo niṣkarṣaḥ.
nininini dhadhadhadha papapapa mamamama gagagaga riririri sasasasa. Iti tṛtīyo niṣkarṣaḥ.
ni(3) dha – pa(3) ma – ga(3) ri – sa(3). Iti binduḥ.
ni pa ga sa. Ity abhyuccayaḥ.
nininininininini – dhadhadhadhadhadha – papapapapa – mamamama – gagaga – riri – sa. Iti hasitaḥ.
nī dha – dhā pa – pā ma – mā ga – gā ri – rī sa. Iti preṅkhitaḥ.
ni pa – pa ga – ga sa. Ity ākṣiptaḥ.

37. In the [*alaṃkāra*] called "scattered" (*ākṣipta*) there is, in regular ascent, a pair of notes between which one is omitted, and next, there is a similar pair the first note of which is [identical with] the last of the preceding notes, e.g.: *sa ga – ga pa – pa ni*. This is *ākṣipta*.

38. When the first [period] consists of three notes and the next two periods (*kalā*) also contain three notes the first of which is identical with the last note of the preceding period, this is "the concealment of a connection" (*sandhipracchādana*), e.g.: *sa ri gā – ga ma pā – pa dha nī*. This is *sandhipracchādana*.

39. When in two *kalā* periods formed by three notes the first note is rendered thrice, it is called "singing with force" (*udgīta*, Italian: *sforzato*), e.g.: *sa sa sa ri ga – ma ma ma pa dha*. This is *udgīta*.

40. When in two *kalā* periods the second note is performed thrice, the experts call this *alaṃkāra* "lifted" (*udvāhita*), e.g.: *sa ri ri ri ga – ma pa pa pa dha*. This is *udvāhita*.

41. When in these two [periods] the last note is rendered thrice, they call it the "three-coloured" (*trivarṇa*) *alaṃkāra*, e.g.: *sa ri ga ga ga – ma pa dha dha dha*. This is *trivarṇa*.

42. When in two *kalā* periods each note is performed thrice, the experts call it the "longing" (*veṇī*) *alaṃkāra*, e.g.: *sasasa ririri gagaga – mamama papapa dhadhadha*. This is *veṇī*.

These are the twelve ascending (*ārohin*) embellishments (*alaṃkāra*).

43. The above-mentioned twelve *alaṃkāra* of the ascending (*ārohin*) melodic line (*varṇa*) become descending ones (*avarohin*), when they are performed in descending order:

vistīrṇa	*nī dhā pā mā gā rī sā*
niṣkarṣa	*nini dhadha papa mama gaga riri sasa*
niṣkarṣa (2)	*ninini dhadhadha papapa mamama gagaga ririri sasasa*
niṣkarṣa (3)	*nininini dhadhadhadha papapapa mamamama gagagaga rirriri sasasasa*
bindu	*ni*(3) *dha – pa*(3) *ma – ga*(3) *ri – sa*(3)
abhyucchaya	*ni pa ga sa*
hasita	*nininininininini dhadhadhadhadhadha papapapapa mamamama gagaga riri sa*
preṅkhita	*nī dha – dhā pa – pā ma – mā ga – gā ri – rī sa*
ākṣipta	*ni pa – pa ga – ga sa*

nī dha pa – pā ma ga – gā ri sa. Iti sandhipracchādanaḥ.
dha pa mamama – ga ri sasasa. Ity udgītaḥ.
dha papapa ma – ga ririri sa. Ity udvāhitaḥ.
dhadhadha pa ma – gagaga ri sa. Iti trivarṇaḥ.
dhadhadha papapa mamama – gagaga ririri sasasa. Iti veṇiḥ.
Ity avarohivarṇadvādaśālaṃkārāḥ (12).
44. Mandrādir mandramadhyākhyas tato mandrāntasañjñakaḥ
prastāraś ca prasādākhyo vyāvṛttaskhalitāv api
45. parivartas tathākṣepo bindūdvāhitasañjñakau
tataś cormiḥ samaḥ preṅkhas tato niṣkūjitābhidhaḥ
46. śyenaḥ kramodghaṭṭitau rañjitaḥ sannivṛttakaḥ
pravṛtto veṇulalitasvarau huṃkāranāmakaḥ
47. hrādamānābhidhas tadvad avalokitasañjñakaḥ.
Pañcaviṃśatisaṃkhyākā ime sañcāriṇisthitāḥ.
48. Bharatoditam eteṣāṃ lakṣaṇaṃ brūmahe kramāt.
Trisvarā prathamā kāryā kalānyās trisvarāḥ kalāḥ
49. ekaikamandrapātāḥ syur mandrādyās tāś ca vai kramāt,
tadā mandrādināmānam alaṃkāraṃ vidur budhāḥ,
yathā: sa ga ri – ri ma ga – ga pa ma – ma dha pa – pa ni dha.
Iti mandrādiḥ.
50. Pūrvoditāḥ kalā yatra madhyamandratayā sthitāḥ,
mandramadhyam alaṃkāraṃ tam āhur gānapāragāḥ:
ga sa ri – ma ri ga – pa ga ma – dha ma pa – ni pa dha.
Iti mandramadhyaḥ.
51. Antyamandrakalopeto mandrāntaḥ parikīrtitaḥ:
ri ga sa – ga ma ri – ma pa ga – pa dha ma – dha ni pa.
Iti mandrāntaḥ.
Svaradvayaṃ muktamadhyasvaraṃ muktasvarādikam
52. tādṛśaṃ yugmam ārohe cet prastāras tadoditaḥ:
sa ga – ri ma – ga pa – ma dha – pa ni. Iti prastāraḥ.
Parordhvādho yadā yāti prathamaprathamasvaraḥ
53. tadā prasādanāmānam alaṃkāraṃ jagur budhāḥ:
sa ri sa – ri ga ri – ga ma ga – ma pa ma – pa dha pa –
dha ni dha. Iti prasādaḥ.
Mūrchanādyasvarād gatvā tṛtīyaṃ tadanantaram
54. dvitīyāt turyam abhyetya punaḥ prathamam āśrayet.
Catuḥsvaraivam ādyā syād, rigamādyāḥ parāḥ kalāḥ
55. catuḥsvarāḥ proktarūpāś ced, vyāvṛttābhidhas tv asau:

sandhipracchādana	*nī dha pa – pā ma ga – gā ri sa*
udgīta	*dha pa ma ma ma – ga ri sa sa sa*
udvāhita	*dha pa pa pa ma – ga ri ri ri sa*
trivarṇa	*dha dha dha pa ma – ga ga ga ri sa*
veṇi	*dhadhadha papapa mamama – gagaga ririri sasasa*

These are the twelve descending (*avarohin*) embellishments (*alaṃkāra*).

44-48. *Mandrādi*, *mandramadhya*, *mandrānta*, *prastāra*, *prasāda*, *vyāvṛtta*, *skhalita*, *parivarta*, *ākṣepa*, *bindu*, *udvāhita*, *ūrmi*, *sama*, *preṅkha*, as well as *niṣkūjita*, *śyena*, *krama*, *udghaṭṭita*, *rañjita*, *sannivṛttapravṛtta*, *veṇu*, *lalitasvara*, *huṃkāra*, *hrādamāna* and *avalokita*. These are the twenty-five *alaṃkāra* based on the unsteady (*sañcārin*) [melodic line]. We shall systematically describe their characteristics as told by Bharata.

48-49. When the first *kalā* period consists of three notes and the other *kalā* also contain three notes, each time eliminating the lowest note and beginning with the lowest note, the experts state that this is the *alaṃkāra* named ''low at the beginning'' (*mandrādi*), e.g.: *sa ga ri – ri ma ga – ga pa ma – ma dha pa – pa ni dha*. This is *mandrādi*.

50. When in the above-mentioned *kalā* periods the lowest note is situated in the middle, the experts of vocal music call this *alaṃkāra* ''low in the middle'' (*mandramadhya*), e.g.: *ga sa ri – ma ri ga – pa ga ma – dha ma pa – ni pa dha*. This is *mandramadhya*.

51. The [*alaṃkāra*] which consists of *kalā* having the lowest note at the end is called ''low at the end'' (*mandrānta*), e.g.: *ri ga sa – ga ma ri – ma pa ga – pa dha ma – dha ni pa*. This is *mandrānta*.

51-52. Two notes between which the middle one is left out, the omitted one being the initial note [of each next pair], such a couple of notes in the ascent is called ''extension'' (*prastāra*), e.g.: *sa ga – ri ma – ga pa – ma dha – pa ni*. This is *prastāra*.

52-53. When each time the first note [of a period] moves upwards to and downwards from the next note, the experts speak of the *alaṃkāra* named ''brightness'' (*prasāda*), e.g.: *sa ri sa – ri ga ri – ga ma ga – ma pa ma – pa dha pa – dha ni dha*. This is *prasāda*.

53-55. One goes from the first note of the scale to the third, then from the second to the fourth and one returns to the first note. When the first [*kalā*] has four notes in this order and when the other *kalā* periods based on four notes, beginning with *ri*, *ga* and *ma*, have the above-mentioned structure, this is called ''split asunder'' (*vyāvṛtta*),

sa ga ri ma sa – ri ma ga pa ri – ga pa ma dha ga – ma dha
pa ni ma. Iti vyāvṛttaḥ.
Prayujya mandrādikalāḥ prāgvad ūrdhvasvarānvitāḥ
56. tāḥ kramād avarohe ced gāyakaḥ skhalitas tadā:
sa ga ri ma ma ri ga sa – ri ma ga pa pa ga ma ri – ga pa ma
dha dha ma pa ga – ma dha pa ni ni pa dha ma.
Iti skhalitaḥ.
Prathamād aparaṃ tyaktvā svaraṃ trisvararūpiṇī
57. pūrvā kalā bhavet, tyaktasvarād āraṃbham āgatāḥ
anyāḥ kalās trisvarās tāḥ svadvitīyasvarojjhitāḥ
58. bhavanti yatra, taṃ prāhuḥ parivartaṃ manīṣiṇaḥ:
sa ga ma – ri ma pa – ga pa dha – ma dha ni.
Iti parivartaḥ.
Prathamaprathamatyāgād ūrdhvaṃ saṃkramaṇakramāt
59. trisvarāḥ syuḥ kalā yatra, tam ākṣepaṃ pracakṣante:
sa ri ga – ri ga ma – ga ma pa – ma pa dha – pa dha ni.
Ity ākṣepaḥ.
Ādyaṃ svaraṃ plutaṃ kṛtvā tatparaṃ vahnivat spṛśet
60. punar ādyaṃ spṛśed evaṃ kalā syur bindunāmani:
sa(3) ri sa – ri(3) ga ri – ga(3) ma ga – ma(3) pa ma – pa(3)
dha pa – dha(3) ni dha.
Iti binduḥ.
Mūrchanāyāḥ svarān ādyāṃs trīn uccārya dvitīyakam
61. avarohe svaraṃ sveṣā kalā syāt prathamā tataḥ.
Pūrvapūrvasvaratyāgād avarūḍhasvarādikaḥ
62. anyāḥ kalāś ced gīyante, bhaved udvāhitas tu saḥ,
yathā: sa ri ga ri – ri ga ma ga – ga ma pa ma – ma pa dha
pa – pa dha ni dha.
Ity udvāhitaḥ.
Caturthaṃ plutam āpādya mūrchanāprathamasvaram
63. punar ādyaṃ svaraṃ prāpya turyagāne kalādimā.
Ādyādyavirahād anyās tādṛśyaḥ syuḥ kalā yadā
64. tadormisañjñakaṃ prāhur alaṃkāraṃ vicakṣaṇāḥ:
ma(3) sa ma – pa(3) ri pa – dha(3) ga dha – ni(3) ma ni.
Ity ūrmiḥ.
Tulyārohāvarohādyā kalā jñeyā catuḥsvarāḥ.
65. Tādṛśyo 'nyā pūrvapūrvarahitāḥ syuḥ samābhidhe:

e.g.: *sa ga ri ma sa – ri ma ga pa ri – ga pa ma dha ga – ma dha pa ni ma*. This is *vyāvṛtta*.

55-56. When the singer uses the *kalā* of [the figure] *mandrādi* with the above-mentioned notes in the ascent, while these notes [also appear] in the descent, this is *skhalita* (lit. "stumbling"), e.g.: *sa ga ri ma ma ri ga sa – ri ma ga pa pa ga ma ri – ga pa ma dha dha ma pa ga – ma dha pa ni ni pa dha ma*. This is *skhalita*.

56-58. When the first *kalā* consists of three notes, the note which is next to the first being omitted, and when the other *kalā* periods also contain three notes, starting from the omitted note, while their second note is left out, the experts call it "rolling" (*parivarta*), e.g.: *sa ga ma – ri ma pa – ga pa dha – ma dha ni*. This is *parivarta*.

58-59. When *kalā* periods consisting of three notes progress in a regular ascent, each time leaving out the first note, they call it "scattering" (*ākṣepa*), e.g.: *sa ri ga – ri ga ma – ga ma pa – ma pa dha – pa dha ni*. This is *ākṣepa*.

59-60. In the [*alaṃkāra*] named *bindu* (lit. "drop") the *kalā* periods have the following structure: One should render the first note as a triple, extra long value (*pluta*), then touch the next note like fire (i.e. very shortly) and touch the first note again, e.g.: *sa*(3) *ri sa – ri*(3) *ga ri – ga*(3) *ma ga – ma*(3) *pa ma – pa*(3) *dha pa – dha*(3) *ni dha*. This is *bindu*.

60-62. Suppose the first *kalā* has the following structure: One sings the first three notes of the scale and then, in descent, the second note. The other *kalā* periods are sung as follows: Each time the first note is eliminated and the note of the descent becomes the initial note of the next *kalā*. In this case it is *udvāhita* (lit. "lifted"), e.g.: *sa ri ga ri – ri ga ma ga – ga ma pa ma – ma pa dha pa – pa dha ni dha*. This is *udvāhita*.

62-64. Suppose the first *kalā* has the following structure: Having performed the fourth note as a triple, extra long value (*pluta*), one goes to the first note of the scale and then, having reached the initial note again, one sings this note for the fourth time. When the other *kalā* periods are similar, each time eliminating the initial note [of the preceding *kalā*], the experts speak of the *alaṃkāra* named "wave" (*ūrmi*), e.g.: *ma* (3) *sa ma – pa* (3) *ri pa – dha* (3) *ga dha – ni* (3) *ma ni*. This is *ūrmi*.

64-65. In the [figure] named *sama* (lit. "equal") the first *kalā*, one should know, consists of four notes which equally ascend and descend. The other [periods] are similar, each time eliminating the

sa ri ga ma ma ga ri sa – ri ga ma pa pa ma ga ri – ga ma pa
dha dha pa ma ga – ma pa dha ni ni dha pa ma.
Iti samaḥ.
Mūrchanādyau svarau gītvā tau gāyed vyutkramād yadi,
66. dvisvareyaṃ kalādyā syād. Īdṛśyas tu parāḥ kalāḥ
tyaktvādyasvarā gāyet kramāt preṅkholitābhidhe:
sa rī ri sā – ri gā ga rī – ga mā ma gā – ma pā pa mā – pa
dhā dha pā – dha nī ni dhā.
Iti preṅkhaḥ.
67. Kalāṃ prasādasyoccārya tattṛtīyatadādimau
kramād ārohati yadā, tadā niṣkūjito bhavet:
sa ri sa ga sa – ri ga ri ma ri – ga ma ga pa ga – ma pa ma
dha ma – pa dha pa ni pa.
Iti niṣkūjitaḥ.
68. Śyenaḥ sarigamā svasvapañcamasvarayoginaḥ:
sa pa – ri dha – ga ni – ma sa.
Iti śyenaḥ.
Mūrchanādyasvarādyāḥ syus tisro dvitricatuḥsvarāḥ
69. dvitīyādyādayaś cānyā kalā dvitricatuḥsvarāḥ
krameṇa yatrālaṃkāraṃ tam āhuḥ kramanāmakam:
sari sariga sarigama – riga rigama rigamapa – gama gamapa
gamapadha – mapa mapadha mapadhani.
Iti kramaḥ.
70. Ādyā svarau samāruhya pañcamād ā dvitīyakaṃ
avarohet kalaivaṃ syur anyā ādyādyavarjanāt
71. kramād yatra kalā, prāhur enam udghaṭṭitābhidhaṃ:
sa ri pa ma ga ri – ri ga dha pa ma ga – ga ma ni dha pa ma.
Ity udghaṭṭitaḥ.
Mandrāder yāḥ kalās tās tu dvir uccārya punar vrajet
72. tāsām ādyān svarān yatra, rañjitaḥ so 'bhidhīyate:
sa ga ri sa ga ri sa – ri ma ga ri ma ga ri – ga pa ma ga pa ma
ga – ma dha pa ma dha pa ma – pa ni dha pa ni dha pa.
Iti rañjitaḥ.
Ādyāt pañcamam āruhya caturthād ā dvitīyakam
73. avarohet kalaivaṃ syuḥ parā ādyādyavarjanāt
kalā yatra, vadanty enaṃ sannivṛttapravṛttakam:
sa pa ma ga ri – ri dha pa ma ga – ga ni dha pa ma.
Iti sannivṛttapravṛttakaḥ.

first note, e.g.: *sa ri ga ma ma ga ri sa – ri ga ma pa pa ma ga ri – ga ma pa dha dha pa ma ga – ma pa dha ni ni dha pa ma*. This is *sama*.

65-66. If one sings the first two notes of the scale and sings these notes again in reverse order, this two-note *kalā* is the first period. In this [figure] named *preṅkholita* (lit. "swinging") one should sing the other *kalā* periods in the same way, in progressive order, each time eliminating the first note, e.g.: *sa rī ri sā – ri gā ga rī – ga mā ma gā – ma pā pa mā – pa dhā dha pā – dha nī ni dhā*. This is *preṅkha*.

67. If one sings a *kalā* of *prasāda* along with its third and its first note, and ascends in progressive order, this is *niṣkūjita* (lit. "cooing"), e.g.: *sa ri sa ga sa – ri ga ri ma ri – ga ma ga pa ga – ma pa ma dha ma – pa dha pa ni pa*. This is *niṣkūjita*.

68ab. *Śyena* (lit. "falcon") means: The notes *sa*, *ri*, *ga* and *ma* are each combined with their fifth, e.g.: *sa pa – ri dha – ga ni – ma sa*. This is *śyena*.

68cd-69. When [the first *kalā* has] three series, respectively containing two, three and four notes and beginning with the first note of the scale, and when the other *kalā* periods are also based on series of two, three and four notes, which respectively start from the second note and the subsequent notes, people call this figure "progression" (*krama*), e.g.: *sa ri sa ri ga sa ri ga ma – ri ga ri ga ma ri ga ma pa – ga ma ga ma pa ga ma pa dha – ma pa ma pa dha ma pa dha ni*. This is *krama*.

70-71. If the first *kalā* ascends two notes, then descends from the fifth to the second, and when the other *kalā* periods are similar, each time eliminating the first note, people call it *udghaṭṭita* (lit. "open"), e.g.: *sa ri pa ma ga ri – ri ga dha pa ma ga – ga ma ni dha pa ma*. This is *udghaṭṭita*.

71-72. If one sings the *kalā* periods of *mandrādi* twice, then returns to their first note, this is called *rañjita* (lit. "colourful"), e.g.: *sa ga ri sa ga ri sa – ri ma ga ri ma ga ri – ga pa ma ga pa ma ga – ma dha pa ma dha pa ma – pa ni dha pa ni dha pa*. This is *rañjita*.

72-73. If after skipping from the first to the fifth [note] the *kalā* descends from the fourth to the second note, and when the other periods are similar, each time eliminating the first note, people call it "recurrent circular movement" (*sannivṛttapravṛttaka*), e.g.: *sa pa ma ga ri – ri dha pa ma ga – ga ni dha pa ma*. This is *sannivṛttapravṛttaka*.

74. Dvitīyaś ca caturthaś ca tṛtīyaś ca sakṛt sakṛt
dvirabhyasto bhaved ādāv ādya. Itthaṃ kalādimā
75. ekaikavirahād evam anyāḥ syur veṇusañjñake:
sa sa ri ma ga – ri ri ga pa ma – ga ga ma dha pa – ma ma pa ni dha. Iti veṇuḥ.
Ādāv ādyau svarau gītvā caturtham adhirohati
76. punar ādyau viparyāsād. Evam ekā kalā; parāḥ
kalāḥ syur evam ekaikavirahāl lalitasvare:
sā rī ma ri sā – rī gā pa ga rī – gā mā dha ma gā – mā pā ni pa mā. Iti lalitasvaraḥ.
77. Ekaikottaram ārohed ārohāntyād adhaḥsthitaiḥ
avarohet svarair yatra, sa huṃkāro 'bhidhīyate:
sa ri sa – sa ri ga ri sa – sa ri ga ma ga ri sa – sa ri ga ma pa ma ga ri sa – sa ri ga ma pa dha pa ma ga ri sa – sa ri ga ma pa dha ni dha pa ma ga ri sa. Iti huṃkāraḥ.
78. Alaṃkārasya mandrādeḥ kalāś ca prathamāntimāḥ
bhavanti yatra, taṃ prāhur hrādamānaṃ vipaścitaḥ:
sa ga ri sa – ri ma ga ri – ga pa ma ga – ma dha pa ma – pa ni dha pa. Iti hrādamānaḥ.
79. Ādyāt tṛtīyam ākramya caturthaṃ dvir udīrayet,
vrajed dvitīyaprathamau kramāt. Syāt prathamā kalā.
80. Īdṛśyo 'nyāḥ kalās tisro rigamādyā bhavanti cet,
avalokitanāmānam alaṃkāraṃ jagus tadā:
sa ga ma ma ri sa – ri ma pa pa ga ri – ga pa dha dha ma ga – ma dha ni ni pa ma: Ity avalokitaḥ.
81. Itthaṃ kramād alaṃkārāḥ proktāḥ sañcārivarṇagāḥ.
Āroheṇāvarohe 'pi bhaveyur bhārate mate.
Iti sañcāryalaṃkārāḥ pañcaviṃśatiḥ (25).
82. Anye 'py aṣṭāv alaṃkārā gītavidbhir udāhṛtāḥ:
tāramandraprasannākhyo mandratāraprasannakaḥ
83. āvartakaḥ sampradānaḥ sampradānottaraḥ paraḥ
vidhutaś copalolaś ca tataś collāsitābhidhaḥ.
84. Eteṣāṃ lakṣaṇaṃ brūmaḥ saṅgītajñair udīritam.
Pūrvaikaikaparityāgād dvitīyādyā kalā.
85. Saptasvarān kramād uktvā punar ādyaṃ dvir uccaret.
Evam ekā kalā, śeṣāḥ pūrvaikaikaviyojanāt

74-75. At the beginning the first note appears twice, whereas the second, fourth and third note are only performed once. In the [*alaṃkāra*] named "flute" (*veṇu*) this is the first *kalā* and the other [periods] are similar, each time eliminating one [note], e.g.: *sa sa ri ma ga – ri ri ga pa ma – ga ga ma dha pa – ma ma pa ni dha*. This is *veṇu*.

75-76. At the beginning one sings the first two notes, then one ascends to the fourth note and finally one [sings] the first two notes once more, but in reverse order. In *lalitasvara* (lit. "sweet sound") this is one *kalā*; the other *kalā* periods are similar, each time eliminating one note, e.g.: *sā rī ma ri sā – rī gā pa ga rī – gā mā dha ma gā – mā pā ni pa mā*. This is *lalitasvara*.

77. If one ascends, each time reaching a higher note, and descends by [performing] the notes situated below the last note of the ascent, this is called "humming" (*huṃkāra*), e.g.: *sa ri sa – sa ri ga ri sa – sa ri ga ma ga ri sa – sa ri ga ma pa ma ga ri sa – sa ri ga ma pa dha pa ma ga ri sa – sa ri ga ma pa dha ni dha pa ma ga ri sa*. This is *huṃkāra*.

78. When the *kalā* periods of the *alaṃkāra mandrādi* have an initial note which also functions as a final note, the experts call it *hrādamāna* (lit. "roaring"), e.g.: *sa ga ri sa – ri ma ga ri – ga pa ma ga – ma dha pa ma – pa ni dha pa*. This is *hrādamāna*.

79-80. One proceeds from the first note to the third, sings the fourth note twice and then one performs, one after another, the second and the first note. When the first *kalā* has such a structure and the other three *kalā* periods, beginning with *ri*, *ga* and *ma*, are similar, people say that this is the *alaṃkāra* named *avalokita* (lit. "looked at"), e.g.: *sa ga ma ma ri sa – ri ma pa pa ga ri – ga pa dha dha ma ga – ma dha ni ni pa ma*. This is *avalokita*.

81. In this way the *alaṃkāra* based on the unsteady melodic line (*sañcāri-varṇa*) have been explained one by one. According to Bharata they contain ascent as well as descent. These are the twenty-five *alaṃkāra* related to the unsteady melodic line (*sañcāri-varṇa*).

82-84. Eight other *alaṃkāra* are mentioned by the experts in vocal music, viz. *tāramandraprasanna*, *mandratāraprasanna*, *āvartaka*, *sampradāna*, *sampradānottara*, *vidhuta*, *upalola* and *ullāsita*. We shall discuss their characteristics as explained by the musicologists.

84-86. In this case the second *kalā* and the next ones each time eliminate the first note. Having sung seven notes in scalar order, one should again perform the first note twice[4]. If one *kalā* has this structure and the others are similar, each time eliminating the first note,

86. īdṛśyo yatra, taṃ prāhus tāramandraprasannam:
sa ri ga ma pa dha ni śā ṡā – ri ga ma pa dha ni sa ŕī ṙī – ga
ma pa dha ni sa ri ǵā ġā – ma pa dha ni sa ri ga ḿā ṁā – pa
dha ni sa ri ga ma ṕā ṗā – dha ni sa ri ga ma pa d́hā ḋhā – ni
sa ri ga ma pa dha ńī ṅī. Iti tāramandraprasannaḥ.
Eṣa eva viparyāso mandratāraprasannakaḥ:
ṡā śā ni dha pa ma ga ri sa – ṙī ŕī sa ni dha pa ma ga ri – ġā
ǵā ri sa ni dha pa ma ga – ṁā ḿā ga ri sa ni dha pa ma – ṗā
ṕā ma ga ri sa ni dha pa – ḋhā d́hā pa ma ga ri sa ni dha – ṅī
ńī dha pa ma ga ri sa ni. Iti mandratāraprasannaḥ.
87. Dvivāram ādimaṃ gītvā dvitīyaṃ ca tathā punaḥ
ādyaṃ svaraṃ tathā bhūyo dvitīyaṃ sakṛd ādimam
88. sakṛd uccārayed. Evaṃ yatkalāvartakas tu saḥ:
sa sa ri ri sa sa ri sa – ri ri ga ga ri ri ga ri – ga ga ma ma ga
ga ma ga – ma ma pa pa ma ma pa ma – pa pa dha dha pa pa
dha pa – dha dha ni ni dha dha ni dha. Ity āvartaḥ.
Ādyadvitīyāv ādyaṃ ca dvir dvir gāyet parāḥ kalāḥ
89. evam ekaikavirahā yatrāsau sampradānakaḥ. Athavā
āvartakakalāprāntasvarau tyaktvā pragīyate
90. yatra taṃ sampradānākhyam alaṃkāraṃ pracakṣate:
sa sa ri ri sa sa – ri ri ga ga ri ri – ga ga ma ma ga ga – ma
ma pa pa ma ma – pa pa dha dha pa pa – dha dha ni ni dha
dha – ni ni sa sa ni ni. Iti saṃpradānaḥ.
Sampradānakalāś cānte svarān saptāvarohataḥ
91. krameṇāyojayan gāyet sampradānottare tathā.
Madhyamapañcamayor atra vyatyayaṃ kecid ūcire:
sa sa ri ri sa sa ni – ri ri ga ga ri ri dha – ga ga ma ma ga ga
pa – ma ma pa pa ma ma ma – pa pa dha dha pa pa ga – dha
dha ni ni dha dha ri – ni ni sa sa ni ni sa. Iti sampradānottaraḥ.
92. Ādyaṃ tṛtīyasahitaṃ dvitīyaṃ turyasaṃyutam
tṛtīyaṃ pañcamayutaṃ caturthaṃ ṣaṣṭhasaṃyutam
93. pañcamaṃ saptamayutaṃ dvir dvir gāyet kramād yadā,
tadā vidhutanāmānam alaṃkāraṃ vidur budhāḥ:
sa ga sa ga ri ma ri ma ga pa ga pa ma dha ma dha pa ni pa ni.
Iti vidhutaḥ.

people call it ‘‘clear[5] from high to low’’ (*tāramandraprasanna*), e.g.: *sa ri ga ma pa dha ni śā ṡā – ri ga ma pa dha ni sa ŕī ṙī – ga ma pa dha ni sa ri ǵā ġā – ma pa dha ni sa ri ga ḿā ṁā – pa dha ni sa ri ga ma ṕā ṗā – dha ni sa ri ga ma pa d́hā ḋhā – ni sa ri ga ma pa dha ńī ṅī*. This is *tāramandraprasanna*.

86cd. The above-mentioned [figure] in reverse order is [called] ‘‘clear[6] from low to high’’ (*mandratāraprasanna*), e.g.: *ṡā śā ni dha pa ma ga ri sa – ṙī ŕī sa ni dha pa ma ga ri – ġā ǵā ri sa ni dha pa ma ga – ṁā ḿā ga ri sa ni dha pa ma – ṗā ṕā ma ga ri sa ni dha pa – ḋhā d́hā pa ma ga ri sa ni dha – ṅī ńī dha pa ma ga ri sa ni*. This is *mandratāraprasanna*.

87-88. One sings the first note twice, the second note in the same way, then again twice the first note, then again once the second and once the first. When its *kalā* periods have this structure, it is *āvartaka* (lit. ‘‘curling’’), e.g.: *sa sa ri ri sa sa ri sa – ri ri ga ga ri ri ga ri – ga ga ma ma ga ga ma ga – ma ma pa pa ma ma pa ma – pa pa dha dha pa pa dha pa – dha dha ni ni dha dha ni dha*. This is *āvarta*.

88-90. If one sings the first, the second and the first note twice and the other *kalā* periods in the same way, each time eliminating one note, this is *sampradānaka* (lit. ‘‘presentation’’). Or rather, if one sings, omitting the last two notes of the periods of *āvartaka*, people say that this is the *alaṃkāra sampradānaka*, e.g.: *sa sa ri ri sa sa – ri ri ga ga ri ri – ga ga ma ma ga ga – ma ma pa pa ma ma – pa pa dha dha pa pa – dha dha ni ni dha dha – ni ni sa sa ni ni*. This is *sampradāna*.

90-91. In the ‘‘superior’’ *sampradāna* (*sampradānottara*) one should sing the *kalā* periods of *sampradāna*, each time combining them at the end with [one of] the seven descending notes in scalar order. In this case some people mention the inverted position of *madhyama* and *pañcama*, e.g.: *sa sa ri ri sa sa ni – ri ri ga ga ri ri dha – ga ga ma ma ga ga pa – ma ma pa pa ma ma ma – pa pa dha dha pa pa ga – dha dha ni ni dha dha ri – ni ni sa sa ni ni sa*. This is *sampradānottara*.

92-94. If one sings the first note with the third, the second with the fourth, the third with the fifth, the fourth with the sixth and the fifth with the seventh – each combination twice – the experts state that it is the *alaṃkāra* named ‘‘shake’’ (*vidhuta*), e.g.: *sa ga sa ga ri ma ri ma ga pa ga pa ma dha ma dha pa ni pa ni*. This is *vidhuta*.

94. Ādyadvitīyau dvir gītvā dvis tṛtīyadvitīyakau
gāyet. Kaleyam ādyānyāḥ kalā ādyādyahānitaḥ
95. uktarūpā bhaveyuś ced, upalolas tadocyate, yathā:
sa ri sa ri ga ri ga ri – ri ga ri ga ma ga ma ga – ga ma ga ma
pa ma pa ma – ma pa ma pa dha pa dha pa – pa dha pa dha
ni dha ni dha. Ity upalolaḥ.
Vāradvayaṃ samuccārya kalāyāṃ prathamaṃ svaram
96. tṛtīyaṃ prathamaṃ bhūyas tṛtīyaṃ sakṛd uccaret.
Evaṃ pañcakalā yatra, tam ullāsitam ūcire:
sa sa ga sa ga – ri ri ma ri ma – ga ga pa ga pa – ma ma dha
ma dha – pa pa ni pa ni. Ity ullāsitaḥ.
97. Catuḥṣaṣṭir alaṃkārā iti proktāḥ samāsataḥ.
Aprasiddhās tv alaṃkārāḥ santy anye 'pi sahasraśaḥ.
98. Na te 'smābhir nirūpyante granthavistarabhīrubhiḥ.
Svarāṇāṃ sādhuvijñānaṃ raktiprāptir vicitratā
99. varṇāṅgarūpālaṃkārākathanasya prayojanam.
Iti varṇālaṃkāraprakāśaḥ.

94-95. One should sing the first and the second note twice, then twice the third and the second. If this is the first *kalā* and the other periods have the afore-said structure, each time eliminating the first note, it is called "swing" (*upalola*), e.g.: *sa ri sa ri ga ri ga ri – ri ga ri ga ma ga ma ga – ga ma ga ma pa ma pa ma – ma pa ma pa dha pa dha pa – pa dha pa dha ni dha ni dha*. This is *upalola*.

95-96. In a *kalā* period one performs the first note twice, next the third note, then again the first note and finally once the third note. When there are five periods in this way, people call it "brilliant" (*ullāsita*), e.g.: *sa sa ga sa ga – ri ri ma ri ma – ga ga pa ga pa – ma ma dha ma dha – pa pa ni pa ni*. This is *ullāsita*.

97-98. In this way sixty-four *alaṃkāra* have been briefly explained. There are thousands of other *alaṃkāra*, which are not so well known. They are not mentioned by us for fear of making the treatise too extensive.

98-99. The aim of explaining the musical embellisments (*alaṃkāra*), which are the structural elements (*rūpa*) and basic components (*aṅga*) of a melodic line (*varṇa*), is a proper knowledge of the notes, emotional expression and variety.

Here ends the chapter on *varṇa* and *alaṃkāra*.

VIII: JĀTILAKṢAṆAPRAKĀŚAḤ

1. Yābhyo gītaprapañco ’yaṃ saptabhedaḥ pravartate
jātayas tāḥ samākhyātās. Tāś cāṣṭādaśa viśrutāḥ.
2. Tāsu śuddhāḥ sapta ṣaḍjapramukhasvaranāmakāḥ.
Ṣāḍjī prāg ārṣabhī tasyā gāndhāry asyāś ca madhyamā
3. tasyāś ca pañcamī jāti jātis tasyāś ca dhaivatī
naiṣādī syāt tato jātis. Tāsāṃ śuddhatvam ucyate.
4. Nāmasvaras tathā nyāso grahāṃśaḥ pūrṇatā tathā
apanyāsaś ca yatraite ṣaṭ syuḥ, śuddhās tu tāḥ smṛtāḥ.
5. Nāmasvaro graho nyāso ’panyāsaś cāṃśam āśritāḥ;
nyāso mandrasvareṇa syāt prāyaḥ śuddhāsu jātiṣu.
6. Nyāsaṃ nāmasvaraṃ tyaktvā śeṣeṣv ekādivarjanāt
syur etā eva vikṛtās. Tatprakārāḥ pradarśyante.
7. Pūrṇatāṃśagrahās teṣu tathāpanyāsanāmani
ekaikasya parityāgāt svarasyoktāsu jātiṣu
8. bhedā bhavanti catvāro. Dvayos tyāgād bhavanti ṣaṭ:
pūrṇatāṃśaparityāgāt pūrṇatāgrahavarjanāt
9. pūrṇatāpanyāsahānyāt athāṃśagrahavarjanāt
grahāpanyāsayos tyāgād apanyāsāṃśavicyuteḥ.
10. Trayāṇāṃ hānito bhedāś catvāraḥ śeṣasaṅgrahāt:
pūrṇatāṃśagrahatyāgād apanyāsasya saṅgrahāt
11. grahagrahāt pūrṇatāṃśāpanyāsānāṃ viyojanāt
grahāpanyāsapūrṇatvatyāgād aṃśasya saṅgrahāt

CHAPTER VIII

MODE (JĀTI)

1-2. The [musical modes] in which the seven traditional types of songs[1] are performed are called *jāti* (lit. "category"). There are eighteen well-known [*jāti*]. Among them the pure ones (*śuddha*) are named after the seven notes, *ṣaḍja*, etc.

2-3. In the first place, *ṣāḍjī*, next, *ārṣabhī*, *gāndhārī*, *madhyamā*, the *jāti pañcamī*, as well as the *jāti dhaivatī* and *naiṣādī*. Their purity (*śuddhatva*) will be explained.

4. Those [modes] are considered pure (*śuddha*) in which the following six [elements] are found: a denominating note (*nāmasvara*), a final note (*nyāsa*), an initial note (*graha*), a dominant (*aṃśa*), heptatonic (*pūrṇatā*, lit. "completeness") and a secondary final note (*apanyāsa*).

5. In pure (*śuddha*) modes the denominating note, the initial note, the final note and the secondary final note depend on the dominant; generally the final note is a note of the lower (*mandra*) octave.

6. These very modes become modified ones (*vikṛta*), if one omits one or several of the [characteristics], excepting the denominating and the final note. Their various forms will be shown.

7-8. If one omits, in the above-mentioned modes, one note from the heptatonic form, or from among the dominant, the initial note and the so-called secondary final note, there are four varieties.

8-9. By omitting two [notes] there are six [varieties], that is to say: (1) by disregarding the heptatonic and the dominant, (2) by avoiding the heptatonic and the initial note, (3) by eliminating the heptatonic and the secondary final note, (4) by avoiding the dominant and the initial note, (5) by disregarding the initial note and the secondary final note, and (6) by eliminating the secondary final note and the dominant.

10-12. By ignoring three [characteristics], but taking into account the remaining one there are four varieties, viz.: (1) by disregarding the heptatonic, the dominant and the initial note, but accepting the secondary final note, (2) by accepting the initial note, but not using the heptatonic, the dominant and the secondary final note, (3) by disregarding the initial note, the secondary final note and the hepta-

12. aṃśagrahāpanyāsānāṃ tyāgāt pūrṇatvasaṅgrahāt.
Caturṇāṃ pūrṇatādīnāṃ tyāgād ekā parā bhidā.
13. Anauḍavitaṣāḍjāḥ syur bhedāḥ pañcadaśedṛśāḥ.
Aṣṭau ṣāḍavitāyāḥ syuḥ ṣāḍjyāḥ pūrṇatvavarjitāḥ.
14. Sapta bhedāḥ pūrṇatayā yutās tasyā iha sthitāḥ.
Saptānām api sadbhāvaḥ svarāṇāṃ pūrṇatocyate.
15. Apūrṇatā tu dvividhā ṣāḍavauḍavabhedataḥ.
Auḍavā 'pūrṇatābhedā ārṣabhyādyāsu jātiṣu.
16. Ato 'dhikā bhavanty aṣṭau ṣāḍjyām ete vikalpitāḥ.
Ye syuḥ ṣāḍavitā bhedā jñeyā auḍavitāsu te.
17. Kramāt pūrṇāḥ ṣāḍavitās tadvad auḍavitā iti
ārṣabhyādyās tu bhidyante. Tatra pūrṇās tu saptadhā.
18. Astv apūrṇā ṣoḍaśadhā ṣāḍavauḍavabhedabhāk.
Trayoviṃśatibhedāḥ syuḥ pratyekaṃ jātayas tataḥ.
19. Ṣāḍjībhedaiḥ sahaite syur vahnibāṇendusammitā.
Ṣāḍjyauḍavitapakṣe syur ekaṣaṣṭyuttaraṃ śatam.
20. Ity uktā vikṛtā. Āsāṃ saṃsargāj jātayaḥ parāḥ
jāyante. Tāsu vikhyātā jātīr ekādaśābhyadhuḥ.
21. Syāt ṣaḍjakaiśikī pūrvaṃ; tataḥ syāt ṣaḍjamadhyamā;
gāndhārapañcamy āndhrī ca ṣaḍjodīcyavatī tataḥ
22. kārmāravī nandayantī gāndhārodīcyavā tathā
madhyamodīcyavā raktagāndhārī kaiśikī tathā.
23. Etā dvābhyāṃ tisṛbhyaś ca catasṛbhyas tathā kramāt
pañcabhyaś ca prajāyante jātibhyaś. Tad vivicyate.
24. Yoge tu ṣāḍjīgāndhāryor utpannā ṣaḍjakaiśikī.
Ṣāḍjīmadhyamayor yogād utpannā ṣaḍjamadhyamā.
25. Hetur gāndhārapañcamyā gāndhārī pañcamī ubhe.
Jātim āndhrīṃ janayanto gāndhāryārṣabhike ubhe.

tonic, but accepting the dominant, and (4) by disregarding the dominant, the initial note and the secondary final note, but accepting the heptatonic. There is one more variety due to elimination of the four [characteristics], heptatonic (*pūrṇatā*), etc.

13. There are fifteen such varieties of the *ṣādjī* [mode], excepting the pentatonic ones. Apart from the complete form (*pūrṇatva*) the *ṣādjī* [mode] has eight hexatonic [varieties].

14. In this connection seven varieties of this [mode] have been established which have a complete (i.e. heptatonic) form. The presence of [all] the seven notes is called completeness (*pūrṇatā*).

15. Due to the distinction between hexatonic and pentatonic the incompleteness is twofold. In *ārṣabhī* and the other modes there are [also] pentatonic varieties of the incomplete form.

16. Besides, there are eight more [varieties] in the *ṣādjī* mode which have not been taken into account. They are among the pentatonic ones, but should be regarded as varieties of the hexatonic form.

17. *Ārṣabhī* and the other [modes] each have complete (*pūrṇa*), hexatonic (*ṣāḍavita*) and pentatonic (*auḍavita*) varieties. Among these the complete ones are sevenfold.

18. The incomplete ones incorporating the hexatonic as well as the pentatonic are sixteenfold. Therefore the modes (*jāti*) each have twenty-three varieties.

19. When these are added to the varieties of the *ṣādjī* mode, there are 153. When the pentatonic ones of the *ṣādjī* [mode] are also considered, there are 161.

20-22. In this way the modified modes (*vikṛta jāti*) have been explained. By combining them other modes are formed. Among them they have called eleven modes well-known. In the first place, there is *ṣadjakaiśikī*; the next one is *ṣadjamadhyamā*; furthermore there are *gāndhārapañcamī*, *āndhrī*, *ṣadjodīcyavatī*, *kārmāravī*, *nandayantī*, *gāndhārodīcyavā*, *madhyamodīcyavā*, *raktagāndhārī* and *kaiśikī*.

23. They spring from [a combination of] two, three, four and five modes respectively. This will be examined.

24. *Ṣadjakaiśikī* arises from the combination of *ṣādjī* and *gāndhārī*. [The mode] *ṣadjamadhyamā* springs from the combination of *ṣādjī* and *madhyamā*.

25. The two [modes] *gāndhārī* and *pañcamī* give rise to *gāndhārapañcamī*. The two [modes] *gāndhārī* and *ārṣabhī* generate the mode *āndhrī*.

26. Catasro jātayas tv etā jātidvayavinirgatāḥ.
Yāḥ santi jātayas tisras, tā brūmahe kramāt.
27. Gāndhārī dhaivatī ṣāḍjīty etās tisras tu jātayaḥ
ṣaḍjodīcyavatīṃ kuryur. Ārṣabhī pañcamī tathā
28. naiṣādī ceti militāḥ, kuryuḥ kārmāravīm imāḥ.
Gāndhārī pañcamī tadvad ārṣabhī ceti jātayaḥ
29. tisraḥ kuryur nandayantīm. Ucyante caturudbhavāḥ.
Gāndhārikā dhaivatī ca ṣāḍjī madhyamikā tathā
30. catasro janayanty etā gāndhārodīcyavāṃ yutāḥ.
Gāndhārī pañcamī caiva dhaivatī madhyamā tathā
31. madhyamodīcyavāṃ kuryur. Gāndhārī madhyamā tathā
naiṣādī pañcamī ceti catasro jātayas tathā
32. raktagāndhārikāṃ kuryur. Jātipañcakajocyate.
Ṣāḍjī tathā ca gāndhārī madhyamā pañcamī tathā
33. naiṣādī ceti pañcamyo jātibhyaḥ kaiśikī bhavet.
Ṣāḍjy ārṣabhī dhaivatī ca naiṣādī ṣaḍjamadhyamā
34. ṣaḍjodīcyavatī ṣaḍjakaiśikī ceti jātayaḥ
iti ṣaḍjagrāmajātā. Madhyamagrāmajāḥ punaḥ
35. gāndhārī raktagāndhārī gāndhārodīcyavāndhrikā
madhyamodīcyavākhyā ca jātiḥ kārmāravī tathā
36. gāndhārapañcamī caiva kaiśikī nandayantikā
madhyamā pañcamī ceti syur ekādaśa jātayaḥ.
37. Athāṣṭādaśa jātīnāṃ pūrṇāpūrṇatvam ucyate.
Nityaṃ pūrṇāś catasraḥ syuḥ kramāt kārmāravī tathā
38. gāndhārapañcamī caiva tathānyā ṣaḍjakaiśikī
madhyamodīcyavā ceti. Ṣāḍjikā nandayantikā
39. āndhrī tataś ca gāndhārodīcyaveti ca jātayaḥ
etāḥ pūrṇāḥ ṣāḍavāś ca catasro jātayo matāḥ.
40. Daśāvaśiṣṭāḥ syuḥ pūrṇā ṣāḍavā auḍavā api.
Svarasādhāraṇaṃ yāsu brūmahe tāḥ kramād iha.
41. Madhyamāpañcamīṣaḍjamadhyamāsu ca jātiṣu
svarasādhāraṇaṃ jñeyam. Ity āhur bharatādayaḥ.
42. Aṃśeṣu samapeṣv āsāṃ svarāḥ sādhāraṇaṃ sphuṭam.
Caturvidhaṃ yathā svaṃ syān niyamād iti tadvidaḥ.
43. Yāsu svalpau nigau syātāṃ, jātiṣv etāsu menire
svarasādhāraṇaṃ dhīrāḥ jagadur jātivedinaḥ.

26. These are the four modes arising from [a combination of] two modes. Next, we shall mention, one after another, those which spring from three modes.

27-29. The three modes *gāndhārī*, *dhaivatī and ṣāḍjī* make *ṣaḍjodīcyavatī*. When *ārṣabhī*, *pañcamī* and *naiṣādī* are combined, they generate *kārmāravī*. The three modes *gāndhārī*, *pañcamī* and *ārṣabhī* produce *nandayantī*.

29-30. Next, those springing from a combination of four [modes] will be described. When the four [modes] *gāndhārī*, *dhaivatī*, *ṣāḍjī* and *madhyamikā* are combined, they produce *gāndhārodīcyavā*.

30-32. *Gāndhārī*, *pañcamī*, *dhaivatī* and *madhyamā* make *madhyamodīcyavā*. The four modes *gāndhārī*, *madhyamā*, *naiṣādī* and *pañcamī* make *raktagāndhārikā*.

32-33. Next will be mentioned those originating from a combination of five modes. From the five modes *ṣāḍjī*, *gāndhārī*, *madhyamā*, *pañcamī* and *naiṣādī kaiśikī* derives.

33-34. The modes based on the *ṣaḍjagrāma* tone-system are: *ṣāḍjī*, *ārṣabhī*, *dhaivatī*, *naiṣādī*, *ṣaḍjamadhyamā*, *ṣaḍjodīcyavatī* and *ṣaḍjakaiśikī*.

34-36. On the *madhyamagrāma* tone-system, however, the following eleven modes are based: *gāndhārī*, *raktagāndhārī*, *gāndhārodīcyavā*, *āndhrī*, *madhyamodīcyavā*, *kārmāravī*, *gāndhārapañcamī*, *kaiśikī*, *nandayantikā*, *madhyamā* and *pañcamī*.

37-38. Of these eighteen modes the complete form and the incomplete form will be described. There are four which are always complete, viz. *kārmāravī*, *gāndhārapañcamī*, *ṣaḍjakaiśikī* and *madhyamodīcyavā*.

38-39. The four modes *ṣāḍjī*, *nandayantī*, *āndhrī* and *gāndhārodīcyavā* are considered to be complete as well as hexatonic.

40. The remaining ten are complete (*pūrṇa*), hexatonic (*ṣāḍava*) and pentatonic (*auḍava*). [Next], we shall describe, one after another, those modes in which there is an overlapping of intervals (*svarasādhāraṇa*).

41. In the modes *madhyamā*, *pañcamī* and *ṣaḍjamadhyamā*, one should know, there is an overlapping of intervals. This is what Bharata and other experts say.

42. In these [modes] there is an overlapping of intervals, when *sa*, *ma* and *pa* function as a dominant (*aṃśa*). As a rule, the [overlapping] itself is fourfold, the experts say.

43. The learned *jāti* experts mention overlapping of intervals (*svarasādhāraṇa*) in those modes in which, in their opinion, *ni* and *ga* are very rare.

44. Rāgabhāṣādike cālpadviśrutāv etad iṣyate.
Na syād etac ca nigayoḥ ṣaḍjamadhyamikāṃśayoḥ.
45. Alpadviśrutikāyāś ca yāś ca tisra ihoditāḥ,
svarasādhāraṇaṃ tāsu vikṛtāc caiva vartate.
46. Svarasādhāraṇadhārāyām asyāṃ ca vikṛtau nigau.
Athāṃśān sarvajātīnām ekādīn abhidadhmahe.
47. Gāndhārapañcamī tadvan madhyamodīcyavā tathā
nandayantī ceti tisra ekāṃśā jātayo matāḥ.
48. Gāndhārodīcyavākhyātha pañcamī dhaivatī tathā
dvyaṃśās tisra imā jñeyāḥ. Ṣaḍjakaiśiky ārṣabhī
49. naiṣādī ceti vijñeyās tryaṃśās tisro 'pi jātayaḥ.
Caturaṃśā bhaved āndhrī tathā kārmāravī tathā
50. ṣaḍjodīcyavatī jātir api syāc caturaṃśikā.
Gāndhārī raktagāndhārī madhyamā ṣāḍjikā tathā
51. etāś catasraḥ pañcāṃśāḥ. Kaiśiky aikā ṣaḍaṃśikā.
Ekām eva vidur vijñāḥ saptāṃśāṃ ṣaḍjamadhyamām.
52. Evaṃ triṣaṣṭir aṃśāḥ syur aṣṭādaśāsu jātiṣu.
Graho 'ṃśas tāramandrau ca nyāsāpanyāsakaḥ punaḥ
53. sannyāsaś caiva vinyāso bahutā cālpatā tathā;
etān antaramārgeṇa sārddhaṃ sarvāsu jātiṣu
54. ṣāḍavauḍavite kvāpīty āhur dharmāṃs trayodaśa.
Trayodaśānām eteṣāṃ lakṣaṇaṃ vyaktam ucyate.
55. Jātyādir gṛhyate yena prayogaḥ sa graho bhavet.
Sa ṣaḍjādyair grahaiḥ kāryaḥ saptabhir grahavedibhiḥ.
56. Atrāṃśagrahayor ekasyoktau syād ubhayagrahaḥ.
Iti grahalakṣaṇam.
Yasyoccāraṇamātreṇa geye raktiḥ prakāśate
57. yaḥ svayaṃ grahavinyāsāpanyāsanyāsatāṃ tathā
sannyāsatāṃ ca bhajate, svaraktārañjayan parāt
58. saṃvādī cānuvādī ca yasya syāt kevalaṃ svaraḥ,

44. It is also found in *rāga*, *bhāṣā*, etc. in which the two-*śruti* notes (i.e. *ga* and *ni*) are rare. It does not occur, when *ni* and *ga* function as dominants of the *ṣaḍjamadhyamā* [mode].

45. In the three modes mentioned in this connection, in which the two-*śruti* notes (i.e. *ga* and *ni*) are rare, the overlapping of intervals is due to an alteration (*vikṛta*).

46. In the [mode] which contains overlapping of intervals the notes *ni* and *ga* are altered (*vikṛta*). Next, we shall mention the number of dominants, one, two, three, etc., of all the modes.

47. The three modes *gāndhārapañcamī*, *madhyamodīcyavā* and *nandayantī* traditionally have one dominant.

48-49. The three modes *gāndhārodīcyavā*, *pañcamī* and *dhaivatī*, one should know, have two dominants. The three modes *ṣaḍjakaiśikī*, *ārṣabhī* and *naiṣādī*, one should know, have three dominants.

49-50. *Āndhrī*, *kārmāravī* and the mode *ṣaḍjodīcyavatī* have four dominants.

50-51. The four [modes] *gāndhārī*, *raktagāndhārī*, *madhyamā* and *ṣāḍjī* have five dominants. *Kaiśikī* alone has six dominants. The experts state that only *ṣaḍjamadhyamā* has seven dominants.

52-54. In this way there are sixty-three dominants in the eighteen modes. The initial note (*graha*), the dominant (*aṃśa*), the upper limit (*tāra*), the lower limit (*mandra*), the final note (*nyāsa*), the secondary final note (*apanyāsa*), the co-final note (*sannyāsa*), the sub-final note (*vinyāsa*), predominance (*bahutā*) and rareness (*alpatā*); these, including the complementary phrase (*antaramārga*, lit.: "middle course") and in some cases hexatonic (*ṣāḍava*) and pentatonic (*auḍava*), are the thirteen characteristics of all the modes, people say.

54-56. A clear definition of these thirteen [characteristics] will be given. The [note] on which the performance of modes, etc. commences is the initial note (*graha*). It should be practised with the seven notes *ṣaḍja*, etc. as initial notes by those who understand the initial note. If in this connection either of the two, dominant or initial note, is mentioned, both are meant. This is the definition of the initial note (*graha*).

56-59. The mere utterance of which produces charm (*rakti*) in a song, which incorporates the functions of initial note (*graha*), sub-final note (*vinyāsa*), secondary final note (*apanyāsa*), main final note (*nyāsa*) and co-final note (*sannyāsa*), which is charming by itself and does not charm by something else, with regard to which [any other] note can only be consonant (*saṃvādin*) and secondary consonant

prayoge bahulo yaś ca vādy asāv aṃśa ucyate.
59. Vyāpakatvaṃ prayogeṣu bahulatvasya lakṣaṇam.
Aṃśāḥ ṣāḍjyā sagamapadhāḥ syuḥ pañcasvarās; trayaḥ
60. ārṣabhyā niridhāḥ; pañca gāndhāryāḥ sagamapani;
padhau sasarimau pañca madhyamāyāḥ syur aṃśakāḥ.
61. Pañcamyās tu dvau ripau dvau dhaivatyāś ca nidhau svarau.
Naiṣādyā nirigāḥ. Ṣaḍjakaiśikyā sagapāḥ smṛtāḥ.
62. Ṣaḍjamadhyamikāyāṃ syur aṃśāḥ saptasvarāḥ kramāt.
Yās tu gāndhārapañcamyā āndhryā nirigapāḥ smṛtāḥ.
63. Aṃśāḥ ṣaḍjodīcyavāyāḥ proktāḥ samanidhāḥ svarāḥ;
kārmāravyā niripadhā; nandayantyās tu pañcamaḥ.
64. Gāndhārodīcyavāyās tu samāv aṃśau prakīrtitau.
Madhyamodīcyavāyāḥ syāt pañcamo 'ṃśas tu kevalaḥ.
65. Pañcāṃśā raktagāndhāryāṃ risamākhyās tathā dhanī.
Rivarjyāḥ syuḥ svarāḥ sapta kaiśikyām aṃśakasvarāḥ.
Ity aṃśalakṣaṇavibhāgaḥ.
66. Ādyāḥ saptasvarā mandrā; madhyāḥ saptasvarāḥ pare;
tataḥ saptasvarās tārā. Iti jñeyāḥ svarās tridhā.
67. Madhyasaptakavartī syād aṃśo. 'smāc caturaḥ svarān
tārasthitān samārohet tāre. Lupto 'pi gaṇyate.
68. Iti ūrdhvaṃ tu nārohas. Tāre 'sau paramo 'vadhiḥ.
Arvāg ārohaviratau kāmacāraṃ vidur budhāḥ.
69. Nandayantyāṃ tu ārohas tāro ṣaḍjāt paro bhavet.
Aṃśāt pañcasvarāroho yair ukto 'niyatāśrayaḥ.
70. Virodhas tanmate ṣāḍjyāṃ ṣaḍjas tārasthito yataḥ.
Atrodāharaṇaṃ: dhā dha ni dha ni sa ni dha pā sā sā sā.
Iti tāralakṣaṇam.

(*anuvādin*), which is predominant in a performance, that central note (*vādin*, lit. "speaker") is called dominant (*aṃśa*). Predominance may be defined as frequent presence (*vyāpakatva*, lit. "pervasion") in performances.

59-60. The five notes *sa*, *ga*, *ma*, *pa* and *dha* are the dominants of the [mode] *ṣāḍjī*; the three notes *ni*, *ri* and *dha* of the [mode] *ārṣabhī*; the five [notes] *sa*, *ga*, *ma*, *pa* and *ni* of the [mode] *gāndhārī*. *Pa* and *dha* along with *sa*, *ri* and *ma* are the five dominants of the [mode] *madhyamā*.

61. The two [notes] *ri* and *pa* [are the dominants] of the [mode] *pañcamī* and the two notes *ni* and *dha* of the [mode] *dhaivatī*. *Ni*, *ri* and *ga* [are the dominants] of the [mode] *naiṣādī*. Traditionally, *sa*, *ga* and *pa* are the dominants of the [mode] *ṣaḍjakaiśikī*.

62. In the mode *ṣaḍjamadhyamā* the seven notes may each function as a dominant. *Ni*, *ri*, *ga* and *pa* are traditionally mentioned as the dominants of the modes *gāndhārapañcamī* and *āndhrī*.

63. The notes *sa*, *ma*, *ni* and *dha* are mentioned as dominants of the [mode] *ṣaḍjodīcyavā*; *ni*, *ri*, *pa* and *dha* [as dominants] of the [mode] *kārmāravī*; *pañcama* [as a dominant] of the [mode] *nandayantī*.

64. *Sa* and *ma* are regarded as the two dominants of the [mode] *gāndhārodīcyavā*. *Pañcama* is the only dominant of the [mode] *madhyamodīcyavā*.

65. The five dominants of the [mode] *raktagāndhārī* are *ri*, *sa*, *ma*, *dha* and *ni*. The seven notes, excepting *ri*, are the dominants in *kaiśikī*. This is the section describing the dominant (*aṃśa*).

66. First the seven notes of the lower octave (*mandra*); next, the seven notes of the middle octave (*madhya*); finally, the seven notes of the higher octave (*tāra*). In this way, one should know, the notes are of three kinds.

67. The dominant should be in the middle octave. From that note one may ascend, [using] four notes situated in the higher octave. The note which is omitted should also be counted.

68. Beyond this there is no ascent. This is the upper limit in the higher octave. Up to this point, where the ascent stops, the experts allow free motion.

69-70. However, in [the mode] *nandayantī*, there is an ascent beyond the note *ṣaḍja*. According to them, an ascent of five notes from the dominant would not be in accordance with the rules. There is a contradiction in their opinion, because in [the mode] *ṣāḍjī* there is a *saḍja* situated in the higher octave. For example: *dhā dha ni dha ni sa ni dha pā sā sā sā*[2]. This is the definition of the upper limit (*tāra*).

Aṃśān madhyasthitān mandragatam aṃśaṃ svaraṃ vrajet.
71. Nyāsasvaraṃ ca mandrasthaṃ vrajen madhyasthitāṃśakāt.
Mandre nyāsād adho yo 'sti svaras taṃ vā vrajet sudhī
72. madhyasthitāṃśād. Itthaṃ syāt sīmā mandragates tridhā.
Asyāṃ nyāso 'sti gāndhāras tatrāsmād adharasthite
73. ṛṣabhe mandratā dṛṣṭā nandayantyāṃ, yathā: mṛdau
ṛṣabhe mā pa rī geti prayoge brahmā bhāṣire.
74. Mandrasyaiṣaiva maryādā yathecchaṃ tadadho bhavet.
Iti mandralakṣaṇam.
Samāptikṛt svaro gīte nyāsa ity abhidhīyate.
75. Sa caikaviṃśatividhas. Tatra ṣāḍjyādisaptasu
nyāsā nāmasvarā eva. Ganyāsā ṣaḍjakaiśikī.
76. Samau nyāsasvarau ṣaḍjamadhyamāyāḥ prakīrtitau.
Gāndhārapañcamyām āndhryāṃ syād gāndhāro nyāsakṛt svaraḥ.
77. Maḥ syāṭ ṣaḍjodīcyavāyāḥ, kārmāravyās tu pañcamaḥ
nandayantyāś ca go. Maḥ syād gāndhārodīcyavāntakṛt.
78. Madhyamodīcyavāyāṃ tu nyāsaḥ syān madhyamasvare.
Ganyāso raktagāndhāryāḥ. Nigapāntā tu kaiśikī.
79. Iti nyāsasvarāḥ proktā jātiṣv aṣṭādaśasv api.
Iti nyāsalakṣaṇavibhāgaḥ.
Samāptiṃ gītakhaṇḍānāṃ ye kurvanti svarā iha
80. te 'panyāsā iti proktā nyāsā iti manīṣibhiḥ.
Ṣāḍjyāṃ gapāv apanyāsāv; ārṣabhyāṃ niridhā matāḥ.
81. Apanyāsau tu gāndhāryā vijñeyau ṣaḍjapañcamau.
Madhyamāyām apanyāsasvarāḥ sarimapāḥ sadhāḥ.
82. Pañcamyāṃ niripā jñeyā; dhaivatyāṃ rimadhās tathā;
Niṣādarṣabhagāndhārā naiṣādyām aṃśakasvarāḥ.

70-72. From the dominant situated in the middle octave one may go to the dominant note situated in the lower octave. From the dominant situated in the middle octave one may also go to the final note situated in the lower octave. Or, the inspired musician may go from the dominant situated in the middle octave to any note in the lower octave beyond the final note. So the limit of the movement in the lower octave may be [explained] in three ways.

72-74. It is said by Brahmā that in the [mode] *nandayantī* the final note is *gāndhāra* and that the lower octave in the case of *ṛṣabha*, which is situated below that note, can be seen in the following phrase: low *ri mā pa rī gā*. So the limit of the lower octave may be below that [final note], as one likes it. This is the definition of the lower limit (*mandra*).

74-75. The note which terminates the song is called final note (*nyāsa*). There are twenty-one cases of it. In the seven [modes] *ṣāḍjī*, etc. the denominating notes are the final notes. *Ga* is the final note of the [mode] *ṣaḍjakaiśikī*.

76. *Sa* and *ma* are traditionally mentioned as final notes of the [mode] *ṣaḍjamadhyamā*. *Gāndhāra* is the final note in the [modes] *gāndhārapañcamī* and *āndhrī*.

77. *Ma* is the final note in the [mode] *ṣaḍjodīcyavā*, *pañcama* in the [mode] *kārmāravī* and *ga* in the [mode] *nandayantī*. *Ma* concludes the [mode] *gāndhārodīcyavā*.

78-79. The note *madhyama* is the final note in the [mode] *madhyamodīcyavā*. *Ga* is the final note of the [mode] *raktagāndhārī*. *Ni*, *ga* and *pa* are the final notes of the [mode] *kaiśikī*. These are the final notes that are traditionally mentioned in the eighteen modes (*jāti*). Here ends the subsection describing the final note (*nyāsa*).

79-80. The final notes which terminate the sections of a song are called secondary final notes (*apanyāsa*) by the experts.

80-81. Traditionally, *ga* and *pa* are the secondary final notes in the [mode] *ṣāḍjī*; *ni*, *ri* and *dha* in the [mode] *ārṣabhī*. *Ṣaḍja* and *pañcama* are considered to be the secondary final notes of the [mode] *gāndhārī*.

81-82. *Sa*, *ri*, *ma* and *pa* along with *dha* are the secondary final notes in the [mode] *madhyamā*. *Ni*, *ri* and *pa*, one should know, [are the secondary final notes] in the [mode] *pañcamī*; *ri*, *ma* and *dha* in the [mode] *dhaivatī*; *niṣāda*, *ṛṣabha* and *gāndhāra* are the dominants in the [mode] *naiṣādī*.

83. Aṃśāḥ syuḥ ṣaḍjakaiśikyāṃ sanipā bharatoditāḥ.
Saptasvarāpanyāsā syād jātir yā ṣaḍjamadhyamā.
84. Gāndhārapañcamījātau svarāv ṛṣabhapañcamau;
niṣādarṣabhagāndhārā āndhryāṃ pañcama eva ca.
85. Sadhau ṣaḍjodīcyavāyām apanyāsasvarau matau;
kārmāravyāṃ ripanidhā; nandayantyāṃ mapau svarau.
86. Gāndhārodīcyavāyāṃ tu vijñeyau ṣaḍjadhaivatau;
madhyamodīcyavāyāṃ tāv apanyāsasvarau sadhau.
87. Madhyamo raktagāndhāryāṃ. Kaiśikyām ṛṣabhojjhitāḥ
apanyāsasvarāḥ sapta. Kecit saptāpi menire.
88. Ṣaṭpañcāśad apanyāsasvarā evam udīritāḥ.
Apanyāsasvarān kecin munibāṇamitāñ jaguḥ.
89. Dvau trayo dvau pañca tataḥ syāt trayāṇāṃ catuṣṭayam
sapta dvau cātha catvāro dvau catvāras tataḥ param
90. dvau dvau dvau ca tataś caikaḥ ṣaṭ ca sapteti kecana.
Apanyāsasya saṃkhyaivaṃ syād aṣṭādaśa jātiṣu.
Ity apanyāsalakṣaṇavibhāgaḥ.
91. Gītasyādyo 'sti yaḥ khaṇḍas tasyānte yaḥ prayujyate,
aṃśasvarāvivādī sa svaraḥ sannyāsa ucyate.
92. Ni nī nī nī ni ni nī nīty evaṃ prāguktaṃ padmabhūḥ
gāndhārapañcamījātau pañcamāṃśāyuji dhruvam.
Iti sannyāsalakṣaṇam.
93. Gītakhaṇḍasya yad bhāgarūpaṃ syāt padamātrāyās
gīyate 'ṃśāvivādy ante sa vinyāsasvaro bhavet.
94. Mā pā dhā pā ma pā pā dhā mā geti brahmaṇā purā
prayogo raktagāndhāryāṃ pāṃśāyām atra darśitaḥ.
Iti vinyāsalakṣaṇam.
95. Bahutvaṃ yāti yo dharmo yaḥ sa cokto dvividho budhaiḥ.

83. According to Bharata *sa*, *ni* and *pa* are the dominants in the [mode] *ṣaḍjakaiśikī*. *Ṣaḍjamadhyamā* is a mode which has [all] the seven notes as secondary final notes.

84. In the mode *gāndhārapañcamī* the two notes *ṛṣabha* and *pañcama* [are the secondary final notes]; in the mode *āndhrī niṣāda*, *ṛṣabha*, *gāndhāra* and *pañcama*.

85-86. *Sa* and *dha* have been recognized as secondary final notes in the mode *ṣaḍjodīcyavatī*; *ri*, *pa*, *ni* and *dha* in the mode *kārmāravī*; the two notes *ma* and *pa* in the [mode] *nandayantī*. *Ṣaḍja* and *dhaivata*, one should know, are the two secondary final notes in the [mode] *gāndhārodīcyavā*; in the [mode] *madhyamodīcyavā sa* and *dha* are the secondary final notes.

87. *Madhyama* [is the secondary final note] in the [mode] *raktagāndhārī*. The seven notes, excepting *ṛṣabha* are the secondary final notes in the [mode] *kaiśikī*. According to some people, however, there are seven [secondary final notes in this mode].

88. In this way, fifty-six secondary final notes have been mentioned. Some people say that there are fifty-seven secondary final notes.

89-90. Two, three, two, five, four times three, seven, two, four, two, four, two, two, two, one and six (according to some people, seven). In this way the sum total of secondary final notes in the eighteen modes (*jāti*) is obtained. Here ends the subsection describing the secondary final note (*apanyāsa*).

91. The [note] used at the end of the first section of a song, a note which is not dissonant with the dominant note, is called co-final (*sannyāsa*).

92. In the mode *gāndhārapañcamī*, which has *pañcama* as a dominant, Brahmā indeed [used] the afore-mentioned note in the following way: *ni nī nī nī ni ni nī nī*. This is the definition of the co-final (*sannyāsa*).

93. That which is sung at the end of a text unit (*padamātrā*) forming a part of a section of a song, without being dissonant with the dominant, is called sub-final (*vinyāsa*).

94. In the ancient days its application was shown by Brahmā in the [mode] *raktagāndhārī*, which has *pa* as a dominant, in the following way: *mā pā dhā pā ma pā pā dhā mā gā*. This is the definition of the sub-final (*vinyāsa*).

95-96. That characteristic which appears as predominance (*bahutva*) is described in two ways by the experts. When there is no passing

Alaṅghanāt punaḥpāṭhād vādisaṃvādinor dvayoḥ
96. paryāyāṃśasthitam api bahutvaṃ syāt tayor dhruvam.
Iti bahutvalakṣaṇam.
Anabhyāso laṅghanaṃ cety alpatvam api ca dvidhā.
97. Sakṛtprayogo 'nabhyāsa. Īṣatsparśas tu laṅghanam.
Anaṃśeṣu svareṣu syād anabhyāso. 'tha laṅghanam
98. lopyasvareṣv. Anabhyāso 'lopyaṣv apy avalokyate
laṅghanaṃ cāpy anaṃśeṣu. Jñeyaṃ lakṣyād idaṃ dvayam.
Ity alpatvalakṣaṇam.
99. Avakāśaṃ parityajya nyāsāder alpatāyujam
vicitratve vyāpakatve svarāṇāṃ yā karoty alam
100. aṃśādisaṅgatir madhyo madhye kutrāpi laṅghanaiḥ
anabhyāsaiḥ kvacit sāmyād bhaved antaramārgakaḥ.
101. Vailakṣyaṇyād grahādeḥ syād ayaṃ vikṛtajātiṣu.
Ity antaramārgalakṣaṇam.
Ṣaṭsvaraṃ ṣāḍavaṃ pañcasvaram auḍavam ucyate.
102. Vyutpattir anayoḥ pūrvaṃ tāneṣv eva nirūpitā.
Iti ṣāḍavauḍavite.
Ity uktā vistareṇātra jātidharmās trayodaśa.
103. Yeṣu svareṣu na prāptir ihālpatvabahutvayoḥ
teṣv etayos tu kathanaṃ vidhitvenāvatiṣṭhate.
104. Satyāṃ prāptau śeṣeṣu syād etayoḥ kathanaṃ dvayoḥ.
Parisaṃkhyāṃ vijānīyāt atrānyasya nivartikāṃ.
105. Yadā syur jātayaḥ pūrṇās, tadā tās tu kramāt svarau
svalpasvalpatarau kāryau ṣāḍavauḍavakāriṇau.

(*alaṅghana*), but repeated recitation (*punaḥ pāṭha*), predominance definitely appears in the case of the central note (*vādin*) and the consonant note (*saṃvādin*), but also in the case of the subsidiary dominant (*paryāyāṃśa*). This is the definition of predominance (*bahutva*).

96-97. Rareness (*alpatva*) is also twofold; [it implies] non-repetition (*anabhyāsa*) and passing (*laṅghana*). Non-repetition means single performance. Passing means slightly touching.

97-98. Non-repetition (*anabhyāsa*) should take place in the case of notes which are not dominant. Passing (*laṅghana*) occurs, when notes should be avoided. But non-repetition is also seen in the case of notes which should not be avoided and passing is also found, when notes are not dominants. These two forms may be understood from musical practice (*lakṣya*). This is the definition of rareness (*alpatva*).

99-101. That intermediate linear harmony (*saṅgati*) with the dominant and the other notes which occurs in the middle, excepting the place between the final notes, etc. that is associated with rareness, which creates beauty by variety and diffusion of the notes, at some places by means of passings (*laṅghana*) and non-repetitions (*anabhyāsa*) and sometimes through resemblance (*sāmya*), is the complementary phrase (*antaramārga*, lit. "middle course"). Since it is entirely different from the initial note and the other characteristics, it occurs in the irregular modes (*vikṛtajāti*). This is the definition of the complementary phrase (*antaramārga*).

101-102. That which consists of six notes is called hexatonic (*ṣāḍava*) and that which consists of five notes pentatonic (*auḍava*). Their etymology has already been explained in connection with the tonal patterns (*tāna*). This is all about hexatonic (*ṣāḍava*) and pentatonic (*auḍava*).

102-103. In this way the thirteen characteristics of the modes (*jāti*) have been described in detail. With respect to those notes to which rareness and predominance do not apply a proper explanation remains to be given.

104. The other [characteristics] being duly explained, a statement about these two should be given. One should understand in this case the exhaustive enumeration [of one] implying the exclusion of the other.

105. When modes (*jāti*) are complete (*pūrṇa*), then the two notes causing hexatonic (*ṣāḍava*) and pentatonic (*auḍava*) should be very rare (*svalpa*) or extremely rare (*svalpatara*) respectively.

106. Sampūrṇāyāṃ tu pañcamyāṃ jātāv etāsu jātiṣu
ṣaṭsvaratvaṃ tathā pañcasvaratvaṃ yat kṛtaṃ tayoḥ
107. svarayoḥ svalpataratā svalpatā cakramān matā.
Athāsāṃ sarvajātīnām ucyate lakṣaṇaṃ pṛthak.
108. Niribhyāṃ varjitāḥ ṣāḍjyāṃ syuḥ pañcāṃśasvarā iha.
Pūrṇatāyāṃ niṣādo 'syāṃ kākalīsañjñako bhavet.
109. Ṣāḍavatvaṃ niṣādasya lopenātra vinirdiśet.
Saṅgatiḥ sagayor atra ṣaḍjadhaivatayor api.
110. Na niṣādasya lopo 'sti gāndhārāṃśe bahuś ca gaḥ.
Mūrchanā dhaivatādiḥ syāt tālaś caikakalādikaḥ
111. pañcapāṇis. Tridhā mārgāś citradakṣiṇavṛttayaḥ;
saṃbhāvitā māgadhī ca pṛthulā ceti gītayaḥ.
112. Sa syān nyāsasvaras tadvad apanyāsau gapañcamau.
Kalāś ca dvādaśātra syuḥ kalāś cāṣṭagurur matāḥ.
113. Rasau śṛṅgāravīrākhyau tathā raudrādbhutāv api.
Naiṣkrāmikādhruvāyāṃ syāt prathame prekṣaṇe tv asau
114. viniyogo. Varāṭī ca rāgo 'syāṃ dṛśyate sphuṭaḥ.

Prastāro yathā:

1. sā sā sā sā pā dhani pā dhani
2. rī gama gā gā sā riga dhā sā
3. riga sā rī gā sā sā sā sā
4. dhā dhā nidha nisa nidha pā sā sā
5. nī dhā pā dhani rī gā sā gā
6. sā dhā dhani pā sā sā sā sā
7. sā sā gā sā mā mā mā mā
8. mā pama maga dhani nidha pā pā pā
9. gā gā gā gā sā sā sā sā
10. dhā sā riga rima gasa mā mā mā
11. dhā nī pā dhani rī gā rī sā
12. riga sā rī gā sā sā sā sā

Iti ṣāḍjījātilakṣaṇam.

106-107. Among these modes (*jāti*), in the complete mode *pañcamī* the extreme rareness and the rareness of the notes causing hexatonic and pentatonic are considered in the inverted order (*cakramān*, lit. "like a wheel")[3]. Next, the characteristics of all these modes will be mentioned separately.

108. Excepting *ni* and *ri* there are five dominant notes in the [mode] *ṣāḍjī*. When this [mode] is complete (*pūrṇa*), *niṣāda* should be called *kākalī*.

109-110. In this case one may show hexatonic by omitting *niṣāda*. There is a linear harmony (*saṅgati*) of *sa* and *ga*, and also of *ṣaḍja* and *dhaivata*. When *gāndhāra* is dominant, omission of *niṣāda* is not [allowed] and *ga* is predominant.

110-111. The scale (*mūrchanā*) begins with *dhaivata* and the musical metre (*tāla*) is *pañcapāṇi* with simple units of time (*ekakala*), or otherwise (c.q. with double, *dvikala*, or quadruple, *catuṣkala*, units of time). Three general styles (*mārga*), i.e. *citra*, *dakṣiṇa* and *vṛtti*, [may be used]; also three styles of singing (*gīti*), i.e. *sambhāvitā*, *māgadhī* and *pṛthulā*.

112. *Sa* is the final note and similarly *ga* and *pañcama* are the secondary final notes. In this case there are twelve *kalā* episodes; according to the tradition *kalā* episodes consist of eight long (*guru*) [units of time].

113-114. The sentiments (*rasa*) are love (*śṛṅgāra*), heroism (*vīra*), fury (*raudra*) and wonder (*adbhuta*). The performance takes place in the exit song (*naiṣkrāmikā dhruvā*) in the first act. The *rāga varāṭī* becomes apparent in this mode.

Music example:

1. *sā sā sā sā pā dhani pā dhani*
2. *rī gama gā gā sā riga dhā sā*
3. *riga sā rī gā sā sā sā sā*
4. *dhā dhā nidha nisa nidha pā sā sā*
5. *nī dhā pā dhani rī gā sā gā*
6. *sā dhā dhani pā sā sā sā sā*
7. *sā sā gā sā mā mā mā mā*
8. *mā pama maga dhani nidha pā pā pā*
9. *gā gā gā gā sā sā sā sā*
10. *dhā sā riga rima gasa mā mā mā*
11. *dhā nī pā dhani rī gā rī sā*
12. *riga sā rī gā sā sā sā sā*

This is the definition of the mode *ṣāḍjī*.

Ṛṣabhaś ca niṣādaś ca dhaivataś cety amī trayaḥ
115. tryaṃśā. Ganyos tu saṃyogaḥ śeṣaiḥ. Pañcamalaṅghanam.
Ṣaḍjapañcamayos tyāgād auḍavaṃ. Ṣāḍavaṃ punaḥ
116. ṣaḍjalopād. Bhaved atra mūrchanā pañcamādikā.
Tālaś caccatpuṭaḥ prāgvat kalāś cāṣṭāv iha smṛtāḥ.
117. Viniyogo vinirdiṣṭaḥ ṣāḍjikāviniyogavat.
Ṛṣabhaś ca bhaven nyāsas tathāṃśā eva bhāṣitāḥ
118. apanyāsāḥ kramād. Rāgau deśī madhukarīty ubhau.
Vīraraudrādbhutā cāsyām ārṣabhyāṃ syus trayo rasāḥ.

Prastāro yathā:

1. rī gā sā riga dhā riga saga riri
2. rī rī nidha nidha pā mā rima mā
3. mā dhā nī dhā pā pā sā gā
4. nī dhā nī riri gari sadha mari rī
5. rī maga rī sadha sā sari riga mama
6. nidha pā rī rī ripa gari sadha sā
7. risa risa riga riga mā mā maga rī
8. pā nī rī maga rī sadha gani rī

Ity ārṣabhījātilakṣaṇam.

119. Gāndhāryām atra pañcāṃśāḥ syur dharibhyāṃ vivarjitāḥ.
Dhaivatarṣabhayor nyāsāṃśasvaraiḥ saṅgatir bhavet.
120. Ṣāḍavaṃ riparityāgāg, auḍavaṃ ridhalopataḥ.
Pañcamas tu bhaved atra ṣāḍavadveṣakārakaḥ.
121. Auḍavadveṣiṇaś cāṃśā nisamapāś ca niścayāt.
Kalāḥ ṣoḍaśasaṃkhyākā. Dhaivatādyāś ca mūrchanā.
122. Proktaś caccatpuṭas tālo. Dhruvāyāṃ viniyogayuk
tṛtīyaprekṣaṇe caiva. Nyāso gāndhārakas tathā.

114-116. [In the mode *ārṣabhī*] the three dominants are: *ṛṣabha*, *niṣāda* and *dhaivata*. There is linear harmony (*saṃyoga* = *saṅgati*) of *ga* and *ni* with the other [notes]. There is transgression (*laṅghana*) of *pañcama*. By omitting *ṣaḍja* and *pañcama* there is pentatonic (*auḍava*). Hexatonic (*ṣāḍava*), on the other hand, is due to the omission of *ṣaḍja*. The scale (*mūrchanā*) begins with *pañcama*.

116-118. The *tāla* is *caccatpuṭa* and the *kalā* episodes have the same duration as in the preceding [mode], but in this case there are traditionally eight *kalā* episodes. The application is taught in the same way as the application of the [mode] *ṣāḍjī*. The final note is *ṛṣabha* and the dominants are also mentioned in regular order as secondary final notes. The two *rāga* respectively are *deśī* and *madhukarī*. Heroism (*vīra*), fury (*raudra*) and wonder (*adbhuta*) are the three sentiments in the [mode] *ārṣabhī*.

Music example:

1. *rī gā sā riga dhā riga saga riri*
2. *rī rī nidha nidha pā mā rima mā*
3. *mā dhā nī dhā pā pā sā gā*
4. *nī dhā nī riri gari sadha mari rī*
5. *rī maga rī sadha sā sari riga mama*
6. *nidha pā rī rī ripa gari sadha sā*
7. *risa risa riga riga mā mā maga rī*
8. *pā nī rī maga rī sadha gani rī*

This is the definition of the mode *ārṣabhī*.

119. In the mode *gāndhārī* five notes are dominant, excepting *dha* and *ri*. There is linear harmony (*saṅgati*) of *dhaivata* and *ṛṣabha* with the final note and the dominants.

120. Due to the omission of *ri* there is hexatonic, and by omitting *ri* and *dha* there is pentatonic. In this mode *pañcama* (as a dominant) is in conflict with the hexatonic form.

121. The dominants *ni*, *sa*, *ma* and *pa* are absolutely incompatible with the pentatonic form. There are sixteen *kalā* episodes. The *mūrchanā* begins with *dhaivata*.

122. *Caccatpuṭa* is mentioned as its *tāla*. Its application takes place in the *dhruvā* song in the third act. *Gāndhāra* is the final note.

123. Apanyāsasvarāv atra ṣaḍjapañcamakau matau.
Deśī velāvalīrāgas tathā gāndhārapañcamaḥ
124. dṛśyante cātra gāndhāryāṃ. Rasas karuṇo bhavet.
Gāndhārapañcamaṃ tyaktvā kecic cheṣau babhāṣire.

Prastāro yathā:

1. gā gā sā nī sā gā gā gā
2. gā gama pā pā padha nidha nī sā
3. nidha pani mā pari gā gā gā gā
4. gā gama pā pā dhapa mā nidha nisa
5. nidha pani mā pari gā gā gā gā
6. gā mā gā gā gā mā gā gā
7. gā gama pā pā dhapa mani dhani sā
8. nidha pani mā pari gā gā gā gā
9. rī gā mā padha rī gā mā mā
10. nī nī nī nī nī nī nī nī
11. gā gama pā pā dhapa mā nidha nisa
12. nidha pani mā pari gā gā gā gā
13. nī nī pā nī gā mā gā sā
14. gā sā gā gā gā gama gā gā
15. gā pā mā mā nidha nisa nidha pani
16. mā pari gā gā gā gā gā gā

Iti gāndhārījātilakṣaṇam.

125. Pañcāṃśa atra gāndhāraniṣādaparivarjitāḥ.
Ṣaḍjamadhyamayor asyām ādhikyaṃ, svalpatā punaḥ
126. gāndhārasya. Galopena ṣāḍavaṃ, cauḍavaṃ tathā
nigalopena kathitaṃ. Kalāś cāṣṭau. Ca mūrchanā
127. ṛṣabhādis. Tatas tālo jñeyaś caccatpuṭābhidhaḥ.
Dhruvāyāṃ viniyogaś ca prekṣaṇe 'syā dvitīyake.
128. Nyāso 'pi madhyamaś cāsyām. Apanyāsāḥ syur aṃśakāḥ.
Deśyāndhālyau tataḥ śuddhaṣāḍavaś ceti rāgakāḥ.
129. Rasau śṛṅgārahāsyau sto madhyamāyām iha sphuṭam.

123-124. *Ṣaḍja* and *pañcama* traditionally are the secondary final notes. *Deśī*, *velāvalī* and the *rāga gāndhārapañcama* can be recognized in the mode *gāndhārī*. The sentiment is pity (*karuṇa*). Some people exclude *gāndhārapañcama* and only mention the other two [*rāga*].

Music example:

1. *gā gā sā nī sā gā gā gā*
2. *gā gama pā pā padha nidha nī sā*
3. *nidha pani mā pari gā gā gā gā*
4. *gā gama pā pā dhapa mā nidha nisa*
5. *nidha pani mā pari gā gā gā gā*
6. *gā mā gā gā gā mā gā gā*
7. *gā gama pā pā dhapa mani dhani sa*
8. *nidha pani mā pari gā gā gā gā*
9. *rī gā mā padha rī gā mā mā*
10. *nī nī nī nī nī nī nī nī*
11. *gā gama pā pā dhapa mā nidha nisa*
12. *nidha pani mā pari gā gā gā gā*
13. *nī nī pā nī gā mā gā sā*
14. *gā sā gā gā gā gama gā gā*
15. *gā pā mā mā nidha nisa nidha pani*
16. *mā pari gā gā gā gā gā gā*

This is the definition of the mode *gāndhārī*.

125-126. In this case (i.e. in the mode *madhyamā*) five notes may be dominant, excepting *gāndhāra* and *niṣāda*. In this mode there is predominance (*ādhikya* = *bahutva*) of *ṣaḍja* and *madhyama*, but extreme rareness of *gāndhāra*.

126-127. Due to the omission of *gā* there is hexatonic. Pentatonic, they say, results from the omission of *ni* and *gā*. There are eight *kalā* episodes. The scale (*mūrchanā*) begins with *ṛṣabha*. The *tāla*, one should know, is the one called *caccatpuṭa*. The application takes place in the *dhruva* song in the second act.

128-129. The final note is *madhyama*. The dominants may also function as secondary final notes (*apanyāsa*). The *rāga* are *deśī*, *āndhālī* and *śuddhaṣāḍava*. In this case, in [the mode] *madhyamā*, the two sentiments obviously are love (*śṛṅgāra*) and mirth (*hāsya*).

Prastāro yathā:

1. mā mā mā mā pā dhani nidha pā
2. mā pama mā sā mā gā rī rī
3. pā mā rima gama mā mā mā mā
4. mā nidha nisa nidha pama padha mā mā
5. nī nī rī rī nī rī rī pā
6. nī mapa mā mā sā sā sā sā
7. gā nī mā gā dhapa mā dhani sā
8. pā sā pā nidha pā mā mā mā

Iti madhyamājātilakṣaṇam.

Pañcamyāṃ tu vinirdiṣṭāv aṃśāv atra ripau svarau.
130. Bhaveyuḥ svalpasañcārāḥ ṣaḍjagāndhāramadhyamāḥ.
Saṃyogo rimayor. Gacchet pūrṇatve gān niṣādakam.
131. Ṣāḍavaṃ gaparityāgān nigatyāgāt tathauḍavam.
Ṛṣabhāṃśas tathā nūnam auḍavadveṣakṛd bhavet.
132. Kalāś ca saṃbhavanty aṣṭāv. Ṛṣabhādyā ca mūrchanā.
Apanyāsās tu niripāḥ. Pañcamo nyāsa iṣyate.
133. Viniyogo dhruvāgīte tṛtīyaprekṣaṇe bhavet.
Deśyāndhālyau rāgau. Rasau proktau śṛṅgārahāsyakau.

Prastāro yathā:

1. pā dhani nī nī mā nī mā pā
2. gā gā sā sā mā mā pā pā
3. pā pā dhā nī nī nī gā sā
4. pā mā dhā nī nidha pā pā pā
5. pā pā rī rī rī rī rī rī
6. mā riga sā sadha nī nī nī nī
7. sā sā sā sā pā pā pā pā
8. dhā mā dhā nī pā pā pā pā

Iti pañcamījātilakṣaṇam.

134. Bhavetāṃ dhaivatījātāv aṃśāv ṛṣabhadhaivatau.
Svarāv ārohagau laṅghyau ganī staḥ. Ṣaḍjapañcamau

Music example:

1. *mā mā mā mā pā dhani nidha pā*
2. *mā pama mā sā mā gā rī rī*
3. *pā mā rima gama mā mā mā mā*
4. *mā nidha nisa nidha pama padha mā mā*
5. *nī nī rī rī nī rī rī pā*
6. *nī mapa mā mā sā sā sā sā*
7. *gā nī mā gā dhapa mā dhani sā*
8. *pā sā pā nidha pā mā mā mā*

This is the definition of the mode *madhyamā*.

129-130. In the mode *pañcamī* the notes *ri* and *pa* are indicated as the dominants. *Ṣaḍja*, *gāndhāra* and *madhyama* are rarely used. There is linear harmony (*saṃyoga* = *saṅgati*) of *ri* and *ma*. In the complete form one should go from *ga* to *niṣāda*.

131. By omitting *ga* there is hexatonic and by omitting *ni* and *ga* there is pentatonic. As a dominant *ṛṣabha* is absolutely in conflict with the pentatonic form.

132. There are eigth *kalā* episodes in this mode. The scale (*mūrchanā*) begins with *ṛṣabha*. *Ni*, *ri* and *pa* are the secondary final notes. *Pañcama* is prescribed as a final note.

133. The application takes place in the *dhruva* song in the third act. *Deśī* and *āndhālī* are the *rāga*. Love (*śṛṅgāra*) and mirth (*hāsya*) are prescribed as the two sentiments.

Music example:

1. *pā dhani nī nī mā nī mā pā*
2. *gā gā sā sā mā mā pā pā*
3. *pā pā dhā nī nī nī gā sā*
4. *pā mā dhā nī nidha pā pā pā*
5. *pā pā rī rī rī rī rī rī*
6. *mā riga sā sadha nī nī nī nī*
7. *sā sā sā sā pā pā pā pā*
8. *dhā mā dhā nī pā pā pā pā*

This is the definition of the mode *pañcamī*.

134-135. In the mode *dhaivatī* the two dominants are *ṛṣabha* and *dhaivata*. The notes *ga* and *ni* should be avoided in the ascent. *Ṣaḍja*

135. saṅgatau. Paparityāgāt sapalopāc caiva kramāt
ṣāḍavauḍavite syātām. Ṛṣabhādiś ca mūrchanā.
136. Ṣāḍjīvad gītayo mārgās. Tālaś caccatpuṭo bhavet.
Naiṣkrāmikādhruvāgītasyādyaprekṣaṇake bhavet
137. viniyogo. 'tra bībhatsabhayavīrā rasās trayaḥ.
Dvādaśaiva kalāś cātra. Nyāso dhaivatakaḥ smṛtaḥ.
138. Ṛṣabho madhyamas tadvad dhaivataś cety amī trayaḥ
apanyāsās. Tathā rāgau dvau deśīśuddhakaiśikau
139. dṛśyete siṃhalīyuktau. Lakṣmaitad dhaivatīgatam.

Prastāro yathā:

1. dhā dhā nidha padha mā mā mā mā
2. dhā dhā nidha nisa sā sā sā sā
3. sadha dhā pā madha dhā nidha dhani dhā
4. sā sā riga riga sā riga sā sā
5. dhā dhā nī pā dhā pā mā mā
6. dhā dhā pā madha dhā nidha dhani dhā
7. dhā dhā nidha nisa nidha pā pā pā
8. riga sā sā sā nī nī nī nī
9. sā riga riga sā nī sā dhā dhā
10. rī gari maga mā mā mā mā mā
11. nī nī dhā dhā pā riga sā ripa
12. pā dhā sā mā sā nī dhā dhā

Iti dhaivatījātilakṣaṇam.

Trayo 'ṃśā nirigāḥ proktā naiṣādyā. Balinaḥ punaḥ
140. svarā anaṃśā vijñeyā. 'laṅghyāv atra ganī svarau.
Salopāt ṣāḍavaṃ jñeyaṃ sapalopāt tathauḍavam.
141. Kalāḥ ṣoḍaśa. Gāndhārasvarādir mūrchanā matā.
Naiṣkrāmikādhruvāgāne prathamaprekṣaṇe smṛtaḥ
142. viniyogas. Tathā nyāso niṣādo 'tra prakīrtitaḥ.
Aṃśā eva vinirdiṣṭā apanyāsā manīṣibhiḥ.

and *pañcama* are in harmony. Hexatonic is formed by omitting *pa*, and pentatonic by omitting *sa* and *pa*. The scale (*mūrchanā*) begins with *ṛṣabha*.

136-137. The styles of singing (*gīti*) and the general styles (*mārga*) are just as in the mode *ṣāḍjī*. The *tāla* is *caccatpuṭa*. Its application should take place in the exit-song (*naiṣkrāmikā dhruvā*) in the first act. The three sentiments are disgust (*bibhatsa*), terror (*bhaya*) and heroism (*vīra*). In this mode there are twelve *kalā* episodes. Traditionally *dhaivata* is the final note.

138-139. The three [notes], *ṛṣabha*, *madhyama* and *dhaivata* are secondary final notes. The *rāga deśī* and *śuddhakaiśika* along with *siṃhalī* can be seen. Such are the characteristics of the [mode] *dhaivatī*.

Music example:

1. *dhā dhā nidha padha mā mā mā mā*
2. *dhā dhā nidha nisa sā sā sā sā*
3. *sadha dhā pā madha dhā nidha dhani dhā*
4. *sā sā riga riga sā riga sā sā*
5. *dhā dhā nī pā dhā pā mā mā*
6. *dhā dhā pā madha dhā nidha dhani dhā*
7. *dhā dhā nidha nisa nidha pā pā pā*
8. *riga sā sā sā nī nī nī nī*
9. *sā riga riga sā nī sā dhā dhā*
10. *rī gari maga mā mā mā mā mā*
11. *nī nī dhā dhā pā riga sā ripa*
12. *pā dhā sā mā sā nī dhā dhā*

This is the definition of the mode *dhaivatī*.

139-140. *Ni*, *ri* and *ga* are traditionally mentioned as the dominants of the mode *naiṣādī*. However, one should know that the notes which are not dominant are strong. The notes *ga* and *ni* should not be omitted in this mode. Hexatonic will be achieved by omitting *sa* and pentatonic by omitting *sa* and *pa*.

141-142. There are sixteen *kalā* episodes. The scale (*mūrchanā*) begins with the note *gāndhāra*. Traditionally the application takes place in the exit song (*naiṣkrāmikā dhruvā*) in the first act. In this mode *niṣāda* is prescribed as the final note. According to the experts the dominants also function as secondary final notes.

143. Tālaś caccatpuṭo. Vīrakaruṇau sādbhutau rasāḥ.
Śuddhasādhārito velāvalī deśī ca rāgakāḥ.
144. Idaṃ naiṣādyām etasyāṃ lakṣaṇaṃ menire budhāḥ.

Prastāro yathā:

1. nī nī nī nī sā dhā nī nī
2. pā dhā sā dhā nī nī nī nī
3. sā sā gā gā nī nī dhā nī
4. sā sā dhā nī nī nī nī nī
5. sā sā gā gā mā mā mā mā
6. nī mā dhā pā mā mā mā mā
7. rī gā sā sā rī gā nī nī
8. nī nī pā dhani nī nī nī nī
9. sā sā gā sā mā mā mā mā
10. mā mā mā mā nī dhā mā mā
11. dhā dhā nī nī rī gā mā mā
12. mā mā pā dhani nī nī nī nī
13. pā pā nī nī rī rī rī rī
14. rī gā mā mā rī gā sā sā
15. dhā mā rī gā sā dhā nī nī
16. mā pā rī gā nī nī nī nī

Iti naiṣādījātilakṣaṇam.

Sagapāḥ ṣaḍjakaiśikyām aṃśāḥ prāhur bhavanty atha.
145. Alpatā madhyame tadvad ṛṣabhe ’pi pravartate.
Dhaivataś ca niṣādaś ca dvāv īṣad bahutānvitau.
146. Kalāḥ ṣoḍaśa. Tālo ’pi proktaś caccatpuṭas tathā.
Praveśikādhruvāgītadvitīyaprekṣaṇe bhavet
147. viniyogas. Tathaiva ’syāṃ nyāso gāndhārako mataḥ.
Apanyāsās trayaḥ ṣaḍjo niṣādaḥ pañcamas tathā.
148. Gāndhārapañcamo deśī hindolaś cāpy amī dhruvam
velāvalīti dṛśyeran rāgāḥ sadbhir niveditāḥ.
149. Śṛṅgārahāsyakaruṇās trayaḥ proktā rasā iha.
Iyaṃ pūrṇā yatas, tasmāt ṣāḍavauḍavite na hi.

143-144. The *tāla* is *caccatpuṭa*. The sentiments are heroism (*vīra*), pity (*karuṇa*) and wonder (*adbhuta*). The *rāga* are *śuddhasādhārita*, *velāvalī* and *deśī*. The experts have agreed on this definition of the mode *naiṣādī*.

Music example:

1. *nī nī nī nī sā dhā nī nī*
2. *pā dhā sā dhā nī nī nī nī*
3. *sā sā gā gā nī nī dhā nī*
4. *sā sā dhā nī nī nī nī nī*
5. *sā sā gā gā mā mā mā mā*
6. *nī mā dhā pā mā mā mā mā*
7. *rī gā sā sā rī gā nī nī*
8. *nī nī pā dhani nī nī nī nī*
9. *sā sā gā sā mā mā mā mā*
10. *mā mā mā mā nī dhā mā mā*
11. *dhā dhā nī nī rī gā mā mā*
12. *mā mā pā dhani nī nī nī nī*
13. *pā pā nī nī rī rī rī rī*
14. *rī gā mā mā rī gā sā sā*
15. *dhā mā rī gā sā dhā nī nī*
16. *mā pā rī gā nī nī nī nī*

This is the definition of the mode *naiṣādī*.

144-145. They say that in the mode *ṣaḍjakaiśikī sa*, *ga* and *pa* are the dominants. In the case of *madhyama* and *ṛṣabha* there is rareness. The two notes *dhaivata* and *niṣāda* are a little strong.

146-147. There are sixteen *kalā* episodes. *Caccatpuṭa* is prescribed as the *tāla*. The application takes place in the entrance song (*praveśikā dhruvā*) in the second act. *Gāndhāra* is traditionally regarded as the final note. There are three secondary final notes, i.e. *ṣaḍja*, *niṣāda* and *pañcama*.

148. According to the experts the *rāga gāndhārapañcama*, *deśī*, *hindola* and *velāvalī* may certainly be seen [in this mode].

149. In this case love (*śṛṅgāra*), mirth (*hāsya*) and pity (*karuṇa*) are mentioned here as the sentiments. Since this mode is complete, hexatonic and pentatonic forms do not occur.

Prastāro yathā:

1. sā sā pā mā gari maga mā mā
2. mā mā mā mā sā sā sā sā
3. dhā dhā pā pā dhā dhā rī rima
4. rī rī nī nī mā mā nī nī
5. dhā dhā pā dhani mā mā pā pā
6. dhā dhā pā dhani dhā dhā pā pā
7. sā sā sā sā sā sā sā sā
8. dhā pā dhā pā dhani dhā dhā dhā
9. sā sā sā riga sā riga dhā dhā
10. mā dhā pā pā dhā dhā nī nī
11. rī rī gā sā sā sā sā gā
12. dhā sari rī sari rī sā sā sā
13. sā sari rī sari rī sā sā sā
14. mā mā mā mā nidha padha mā mā
15. nī nī pā pama pā pama padha riga
16. gā gā gā gā gā gā gā gā

Iti ṣaḍjakaiśikījātilakṣaṇam.

150. Ṣaḍjamadhyamikāyāṃ syur aṃśāḥ saptasvarā. Amī
mitho milanti. Gāndhārād aṃśād aṃśo niṣādakaḥ
151. vāditām antareṇāpi. Nilope sati ṣāḍavaṃ.
Auḍavaṃ nigalopena. Ṣāḍavauḍavayor nigau
152. virodhinau bhavetāṃ dvau. Mūrchanā madhyamādikā.
Ṣāḍjīvad gītitālādi sarvam atra vinirdiśet.
153. Dvitīyaprekṣaṇe gīte dhruvāyāṃ viniyojanam.
Ṣaḍjaś ca madhyamaś cobhau nyāsāv asyām udīritau.
154. Saptasvarā apanyāsā bhavanti bharatoditāḥ.
Vīraś cādbhutaśṛṅgārāv ity atra syuḥ svarās trayaḥ.

Prastāro yathā:

1. mā gā sama pā dhapa mā nidha nima

Music example:

1. *sā sā pā mā gari maga mā mā*
2. *mā mā mā mā sā sā sā sā*
3. *dhā dhā pā pā dhā dhā rī rima*
4. *rī rī nī nī mā mā nī nī*
5. *dhā dhā pā dhani mā mā pā pā*
6. *dhā dhā pā dhani dhā dhā pā pā*
7. *sā sā sā sā sā sā sā sā*
8. *dhā pā dhā pā dhani dhā dhā dhā*
9. *sā sā sā riga sā riga dhā dhā*
10. *mā dhā pā pā dhā dhā nī nī*
11. *rī rī gā sā sā sā sā gā*
12. *dhā sari rī sari rī sā sā sā*
13. *sā sari rī sari rī sā sā sā*
14. *mā mā mā mā nidha padha mā mā*
15. *nī nī pā pama pā pama padha riga*
16. *gā gā gā gā gā gā gā gā*

This is the definition of the mode *ṣaḍjakaiśikī*.

150-151. [All] the seven notes are dominants in the [mode] *ṣaḍjamadhyamā*. These are in harmony with each other. [*Ni* is a strong note], when *gāndhāra* is the dominant, or, when *ni* itself functions as a dominant, or, when it is a central note[4]. When *ni* is omitted, there is hexatonic. When *ni* and *ga* are omitted, there is pentatonic.

151-152. These two notes (i.e. *ni* and *ga*) are in conflict with the hexatonic and the pentatonic forms, [when they function as dominants][5]. The scale (*mūrchanā*) begins with *madhyama*. In this case all things, such as the style of singing (*gīti*), the *tāla*, etc., should be determined as in the mode *ṣāḍjī*.

153. The application takes place in the *dhruvā* song in the second act. *Ṣaḍja* and *madhyama* are traditionally mentioned as the final notes in this mode.

154. According to Bharata the seven notes are the secondary final notes. Heroism (*vīra*), wonder (*adbhuta*) and love (*śṛṅgāra*) are the three sentiments in this mode.

Music example:

1. *mā gā sama pā dhapa mā nidha nima*

2. mā mā sā riga maga nidha padha pā
3. mā gā rī gā mā mā sā sā
4. mā magama mā mā nidha padha pama magaga
5. dhā padha pari riga maga riga sadhasa sā
6. nidha sā rī mama mā mā mā mā
7. mā mā magama madha dhapa padha pama gamaga
8. dhā padha pari riga maga riga sadhasa sā
9. mā mā dhani dhasa dhapa mapa pā pā
10. mā gamama mā nidha padha pamaga gā sā
11. dhā padha pari riga maga riga sadhasa sā
12. nidha sā rī magama mā mā mā mā

Iti ṣaḍjamadhyamājātilakṣaṇam.

155. Atha gāndhārapañcamyām aṃśakaḥ pañcamo bhavet.
Tathaivoktāsti gāndhārīpañcamyoḥ saṅgatis, tathā
156. atrāpi niścitaṃ kāryā lakṣyalakṣaṇavedibhiḥ.
Tālaś caccatpuṭo nāma. Mūrchanā gādir ucyate.
157. Kalāḥ ṣoḍaśasaṃkhyākā bhavanti. Viniyojanam
caturthaprekṣaṇe gāne dhruvāyāṃ parikīrtitam.
158. Gāndhāro nyāsa etasyām. Apanyāsau ripau matau.
Hāsyaḥ śṛṅgārakaruṇāv etasyāṃ kīrtitā rasāḥ.

Prastāro yathā:

1. pā mapa madha nī dhapa mā dhā nī
2. sani nidha pā pā pā pā pā pā
3. dhā nī sā sā mā mā pā pā
4. nī nī nī nī nī nī nī nī
5. nī nī dhapa mā nidha nidha pā pā
6. pā pā rī rī rī rī rī rī
7. mā riga sā sadha nī nī nī nī
8. nī rī sā risa rī rī rī rī
9. nī gā sā niga sā nī nī nī
10. nī mā nī mā pā pā gā gā
11. gā pā mā pā nī nī nī nī
12. mā pā mā riga gā gā gā gā
13. nī nī pā dhā nī gā gā gā

2. *mā mā sā riga maga nidha padha pā*
3. *mā gā rī gā mā mā sā sā*
4. *mā magama mā mā nidha padha pama magaga*
5. *dhā padha pari riga maga riga sadhasa sā*
6. *nidha sā rī mama mā mā mā mā*
7. *mā mā magama madha dhapa padha pama gamaga*
8. *dhā padha pari riga maga riga sadhasa sā*
9. *mā mā dhani dhasa dhapa mapa pā pā*
10. *mā gamama mā nidha padha pamaga gā sā*
11. *dhā padha pari riga maga riga sadhasa sā*
12. *nidha sā rī magama mā mā mā mā*

This is the definition of the mode *ṣadjamadhyamā*.

155-156. Next, in the mode *gāndhārapañcamī pañcama* is the dominant. In the same way as the linear harmony (*saṅgati*) has been mentioned in the case of [the modes] *gāndhārī* and *pañcamī*, it should be definitely applied here by those who understand practice (*lakṣya*) as well as theory (*lakṣaṇa*). The *tāla* is *caccatpuṭa*. The scale (*mūrchanā*) which begins with *gā* is mentioned.

157. There are sixteen *kalā* episodes. The application traditionally takes place in the *dhruvā* song in the fourth act.

158. *Gāndhāra* is the final note of this mode. *Ri* and *pa* are recognized as its secondary final notes. The sentiments prescribed in this mode are mirth (*hāsya*), love (*śṛṅgāra*) and pity (*karuṇa*).

Music example:

1. *pā mapa madha nī dhapa mā dhā nī*
2. *sani nidha pā pā pā pā pā pā*
3. *dhā nī sā sā mā mā pā pā*
4. *nī nī nī nī nī nī nī nī*
5. *nī nī dhapa mā nidha nidha pā pā*
6. *pā pā rī rī rī rī rī rī*
7. *mā riga sā sadha nī nī nī nī*
8. *nī rī sā risa rī rī rī rī*
9. *nī gā sā niga sā nī nī nī*
10. *nī mā nī mā pā pā ga gā*
11. *gā pā mā pā nī nī nī nī*
12. *mā pā mā riga gā gā gā gā*
13. *nī nī pā dhā nī gā gā gā*

14. nī nī nī nī nī nī nī nī
15. mā mā dhā nī sani nidha pā pā
16. mā pā mā pari gā gā gā gā

Iti gāndhārapañcamījātilakṣaṇam.

159. Niṣādarṣabhagāndhārapañcamā aṃśakā ime
āndhryāṃ. Riganidhānāṃ ca saṅgatiḥ syāt parasparam.
160. Nyāsāntam aṃśakramataḥ. Ṣaḍjatyāgāc ca ṣāḍavam.
Pūrvavac cātra tālādiśeṣaṃ cihnam ihoditam.
161. Mūrchanā madhyamādiḥ syān. Nyāso gāndhāra īritaḥ.
Apanyāsā bhavanty aṃśasvarā āndhryāṃ nirūpitāḥ.
162. Rasāś ca vīraśṛṅgārādbhutaraudrā iha smṛtāḥ.

Prastāro yathā:

1. gā rī rī rī rī rī rī rī
2. rī gā rī gā rī rī rī rī
3. rī rī gā gā rī rī mā mā
4. rī gā sā dhani nī nī nī nī
5. nī rī nī rī dhani dhani pā pā
6. mā mā mā rima gā gā gā gā
7. rī rī gā sama mā mā pā pā
8. mā pā mā riga gā gā gā gā
9. dhā nī mā gā gā gā gā gā
10. pā pā mā riga gā gā gā gā
11. nī nī nī nī nī nī nī nī
12. rī rī gā nī sā sā nī nī
13. pā pā mā gari gā gā gā gā
14. rī rī gā sama mā mā gā gā
15. mā mā nī nī sā rī gā pā
16. riga gā gā gā gā gā gā gā

Ity āndhrījātilakṣaṇam.

Ṣaḍjaś ca madhyamaś cātra niṣādo dhaivatas tathā
163. aṃśāḥ ṣaḍjodīcyavāyāś catvāraḥ syur ime svarāḥ.

14. *nī nī nī nī nī nī nī nī*
15. *mā mā dhā nī sani nidha pā pā*
16. *mā pā mā pari gā gā gā gā*

This is the definition of the mode *gāndhārapañcamī*.

159. *Niṣāda*, *ṛṣabha*, *gāndhāra* and *pañcama* are the dominants in the [mode] *āndhrī*. There is linear harmony (*saṅgati*) between *ri*, *ga*, *ni* and *dha*.

160. From each of the dominants one may respectively proceed up to the final note. If one omits *ṣadja*, there is hexatonic. In this mode the other characteristics, such as *tāla*, etc., are prescribed as in the previous [mode].

161-162. The scale (*mūrchanā*) begins with *madhyama*. *Gāndhāra* is mentioned as the final note. In the [mode] *āndhrī* the dominant notes also function as secondary final notes. Traditionally, heroism (*vīra*), love (*śṛṅgāra*), wonder (*adbhuta*) and fury (*raudra*) are in this case the sentiments.

Music example:

1. *gā rī rī rī rī rī rī rī*
2. *rī gā rī gā rī rī rī rī*
3. *rī rī gā gā rī rī mā mā*
4. *rī gā sā dhani nī nī nī nī*
5. *nī rī nī rī dhani dhani pā pā*
6. *mā mā mā rima gā gā gā gā*
7. *rī rī gā sama mā mā pā pā*
8. *mā pā mā riga gā gā gā gā*
9. *dhā nī mā gā gā gā gā gā*
10. *pā pā mā riga gā gā gā gā*
11. *nī nī nī nī nī nī nī nī*
12. *rī rī gā nī sā sā nī nī*
13. *pā pā mā gari gā gā gā gā*
14. *rī rī gā sama mā mā gā gā*
15. *mā mā nī nī sā rī gā pā*
16. *riga gā gā gā gā gā gā gā*

This is the definition of the mode *āndhrī*.

162-163. The four notes *ṣadja*, *madhyama*, *niṣāda* and *dhaivata* are

Anyonyasaṅgatāś caite bhavanty aṃśasvarā iha.
164. Mandragāndhārabāhulyaṃ. Sarī bhūritarau smṛtau.
Kalāś ca dvādaśātra syuḥ. Kalamānaṃ tu pūrvavat.
165. Rityāgāt ṣāḍavaṃ proktam, auḍavaṃ ripavicyuteḥ.
Ṣāḍavaṃ dhaivatāṃśasthaṃ. Gāndhārādyā ca murchanā.
166. Ṣāḍjīprayuktas tālādis tathā mārgāś ca gītayaḥ.
Viniyogo dhruvāgāne dvitīyaprekṣaṇe smṛtaḥ.
167. Rasau śṛṅgārahāsyau dvau. Rāgāḥ ṣāḍjyām iva smṛtāḥ.
Nyāso 'pi madhyamaś cāsyām, apanyāsau sadhāv api.

Prastāro yathā:

1. sā sā sā sā mā mā gā gā
2. gā gā pā mā gā mā mā dhā
3. sā mā gā gā pā pā nī dhā
4. dhā nī sā sā dhā nī pā mā
5. gā sā sā sā sā sā sā gā
6. dhā dhā pā dhā dhā nī dhā dhā
7. sā gā gā gā gā sā sā sā
8. nī dhā pā dhā pā mā mā dhā
9. sā sā mā gā pā pā nī dhā
10. dhā nī sā sā dhā nī pā mā
11. gā sā sā sā sā sā sā gā
12. dhā dhā pā dhā mā mā mā mā

Iti ṣaḍjodīcyavatījātilakṣaṇam.

168. Ṛṣabhaś ca niṣādaś ca pañcamo dhaivatas tathā
aṃśāḥ kārmāravījātau catvāro 'pi svarā amī.
169. Atra gāndhārabāhulyaṃ kṛtsnāṃśasvarasaṅgamāt.
Bahūn anaṃśān icchanti svarān antaramārgagān.
170. Kalāḥ ṣoḍaśasaṃkhyākās. Tālaś caccatputo mataḥ.

the dominants of the [mode] *ṣaḍjodīcyavatī*. In this mode the dominant notes are also in harmony with each other.

164. There is predominance of *gāndhāra* in the lower octave. Traditionally, *sa* and *ri* occur frequently. There are twelve *kalā* episodes. The duration of the *kalā* is just as in the previous modes.

165. Hexatonic may be formed by omitting *ri*, and pentatonic by omitting *ri* and *pa*. The hexatonic form is only possible, when *dhaivata* is dominant⁶. The scale (*mūrchanā*) begins with *gāndhāra*.

166. Musical metre (*tāla*) and other things, such as the general styles (*mārga*) and the styles of singing (*gīti*), are as they are performed in the [mode] *ṣāḍjī*. The application traditionally takes place in the *dhruvā* song in the second act.

167. The two sentiments are love (*śṛṅgāra*) and mirth (*hāsya*). According to the tradition the *rāga* are just as in the [mode] *ṣāḍjī*. The final note is *madhyama*, while *sa* and *dha* are its secondary final notes.

Music example:

1. *sā sā sā sā mā mā gā gā*
2. *gā gā pā mā gā mā mā dhā*
3. *sā mā gā gā pā pā nī dhā*
4. *dhā nī sā sā dhā nī pā mā*
5. *gā sā sā sā sā sā sā gā*
6. *dhā dhā pā dhā dhā nī dhā dhā*
7. *sā gā gā gā gā sā sā sā*
8. *nī dhā pā dhā pā mā mā dhā*
9. *sā sā mā gā pā pā nī dhā*
10. *dhā nī sā sā dhā nī pā mā*
11. *gā sā sā sā sā sā sā gā*
12. *dhā dhā pā dhā mā mā mā mā*

This is the definition of the mode *ṣaḍjodīcyavatī*.

168. In the mode *kārmāravī* the four notes *ṛṣabha*, *niṣāda*, *pañcama* and *dhaivata* are the dominants.

169. In this mode *gāndhāra* is a predominant note, because it is in harmony with all the dominant notes. People regard the notes which are not dominant as strong, when they belong to the complementary phrases (*antaramārga*).

170-171. There are sixteen *kalā* episodes. According to the tradition the *tāla* is *caccatpuṭa*. The scale (*mūrchanā*) is supposed to begin

Ṣaḍjādir mūrchanā proktā. Dhruvāyāṃ viniyojanam
171. prekṣaṇe pañcame cāsyāṃ pañcamo nyāsa iṣyate.
Aṃśasvarā apanyāsā. Rasāś cātra trayaḥ smṛtāḥ
172. karuṇādbhutaśṛṅgārā. Rāga syāt prakṛter iva.

Prastāro yathā:

1. rī rī rī rī rī rī rī rī
2. pā gā sā mā sā nī nī nī
3. nī mā nī mā pā pā gā gā
4. gā pā mā pā nī nī nī nī
5. rī gā sā nī rī gā rī mā
6. rī gā rī sā nī dhani pā pā
7. mā pā mā pā riga gā gā gā
8. rī rī rī sama mā mā pā pā
9. mā pā mā pariga gā gā gā gā
10. dhā nī pā pā dhā nī sā sā
11. nī nī nī nī nī nī nī nī
12. mā mā dhā nī sani nidha pā pā
13. mā pā mā pari gā gā gā gā
14. nī nī pā dhani gā gā gā gā
15. sā rī gā sā nī nī nī nī
16. nī nī dhā dhā pā pā pā pā

Iti kārmāravījātilakṣaṇam.

Nandayantyāṃ bhavet po 'ṃśo. Gāndhāras tu graho mataḥ.
173. Menire pañcamaṃ kecid graham asyā manīṣiṇaḥ.
Rimandro bahulaḥ. Ṣaḍjatyāgād atra ca ṣāḍavam.
174. Dvātrṃśat syuḥ kalās. Tālaḥ pūrvavad. Dhṛṣyakā matā
mūrchanā. Viniyogo 'pi dhruvādyaprekṣaṇe smṛtaḥ.
175. Nyāso gāndhāra etasyām. Apanyāsau mapau matau.
Śṛṅgārahāsyakaruṇā rasā. Rāgās tu mūlavat.

with *ṣaḍja*. The application takes place in the *dhruvā* song in the fifth act. In this mode *pañcama* is prescribed as the final note.

171-172. The dominants also function as secondary final notes. Traditionally pity (*karuṇa*), wonder (*adbhuta*) and love (*śṛṅgāra*) are the three sentiments in this mode. The *rāga* are the same as in the previous [mode].

Music example:

1. *rī rī rī rī rī rī rī rī*
2. *pā gā sā mā sā nī nī nī*
3. *nī mā nī mā pā pā gā gā*
4. *gā pā mā pā nī nī nī nī*
5. *rī gā sā nī rī gā rī mā*
6. *rī gā rī sā nī dhani pā pā*
7. *mā pā mā pā riga gā gā gā*
8. *rī rī rī sama mā mā pā pā*
9. *mā pā mā pariga gā gā gā gā*
10. *dhā nī pā pā dhā nī sā sā*
11. *nī nī nī nī nī nī nī nī*
12. *mā mā dhā nī sani nidha pā pā*
13. *mā pā mā pari gā gā gā gā*
14. *nī nī pā dhani gā gā gā gā*
15. *sā rī gā sā nī nī nī nī*
16. *nī nī dhā dhā pā pā pā pā*

This is the definition of the mode *kārmāravī*.

172-173. In the [mode] *nandayantī pa* is the dominant. *Gāndhāra* is considered to be the initial note. Some experts regard *pañcama* as its initial note. *Ri* of the lower octave is predominant. In this mode hexatonic is obtained by omitting *ṣaḍja*.

174. There are thirty-two *kalā* episodes. The *tāla* is the same as in the previous [mode]. *Hṛṣyakā* is recognized as main scale (*mūrchanā*). The application traditionally takes place in the *dhruvā* song in the first act.

175. In this mode *gāndhāra* is the final note. Traditionally, *ma* and *pa* are the secondary final notes. The sentiments are love (*śṛṅgāra*), mirth (*hāsya*) and pity (*karuṇa*). The *rāga* are the same as in the previous [mode].

Prastāro yathā:

1. gā gā gā gā pā pā dhapa mā
2. dhā dhā dhā dhā dhā nī sani nidha
3. pā pā pā pā pā pā pā pā
4. dhā nī mā pā gā gā gā gā
5. nī rī gā gā gā gā gā gā
6. mā pā mā pā dhā dhani pā pā
7. dhā nī mā pā gā gā gā gā
8. pama pā pā pā mā mā gā gā
9. dhā nī mā pā gā gā gā gā
10. mā mā mā mā mā mā mā mā
11. rī gā mā pā pama pā pā nī
12. rī rī rī rī pā pā mā mā
13. dhā nī sanini dhā pā pā pā pā
14. dhā nī mā pā gā gā gā gā
15. gā pā pā pā dhā mā mā mā
16. dhā dhā nī dhā pā pā pā pā
17. rī gā mā pā pama pā pā nī
18. rī rī rī rī pā pā pā pā
19. pā pā pā pā dhā mā mā mā
20. nī pā gā gama gā gā gā gā
21. rī rī gā gā mā mā mā mā
22. nī pā nī mā nī dhā pā pā
23. sā sā dhani dhā pā pā pā pā
24. mā pā mā pari gā gā sā sā
25. rī rī gā gā mā mā pā pā
26. rī rī rī mā mā riga mā mā
27. mā nī pā nī gā gā gā gā
28. mā mā pā pā dhā dhani dhani mā
29. dhā dhā sā nī dhā nī pā pā
30. rī rī rī rī mā pā dhā pā
31. nī nī nī nī dhā pā mā mā
32. mā pariga gā gā gā gā gā gā

Iti nandayantījātilakṣaṇam.

176. Gāndhārodīcyavatyāṃ ca bhavetāṃ ṣaḍjamadhyamau aṃśau. Niṣādalopena ṣāḍavaṃ samudīritam.

Music example:

1. *gā gā gā gā pā pā dhapa mā*
2. *dhā dhā dhā dhā dhā nī sani nidha*
3. *pā pā pā pā pā pā pā pā*
4. *dhā nī mā pā gā gā gā gā*
5. *nī rī gā gā gā gā gā gā*
6. *mā pā mā pā dhā dhani pā pā*
7. *dhā nī mā pā gā gā gā gā*
8. *pama pā pā pā mā mā gā gā*
9. *dhā nī mā pā gā gā gā gā*
10. *mā mā mā mā mā mā mā mā*
11. *rī gā mā pā pama pā pā nī*
12. *rī rī rī rī pā pā mā mā*
13. *dhā nī sanini dhā pā pā pā pā*
14. *dhā nī mā pā gā gā gā gā*
15. *gā pā pā pā dhā mā mā mā*
16. *dhā dhā nī dhā pā pā pā pā*
17. *rī gā mā pā pama pā pā nī*
18. *rī rī rī rī pā pā pā pā*
19. *pā pā pā pā dhā mā mā mā*
20. *nī pā gā gama gā gā gā gā*
21. *rī rī gā gā mā mā mā mā*
22. *nī pā nī mā nī dhā pā pā*
23. *sā sā dhani dhā pā pā pā pā*
24. *mā pā mā pari gā gā sā sā*
25. *rī rī gā gā mā mā pā pā*
26. *rī rī rī mā mā riga mā mā*
27. *mā nī pā nī gā gā gā gā*
28. *mā mā pā pā dhā dhani dhani mā*
29. *dhā dhā sā nī dhā nī pā pā*
30. *rī rī rī rī mā pā dhā pā*
31. *nī nī nī nī dhā pā mā mā*
32. *mā pariga gā gā gā gā gā gā*

This is the definition of the mode *nandayantī*.

176. In the [mode] *gāndhārodīcyavatī ṣadja* and *madhyama* should be the dominants. Hexatonic is traditionally achieved by omitting *niṣāda*.

177. Pūrṇatāṃśe tu nālpatvaṃ. Svalpā nidhapagāḥ smṛtāḥ
ṣāḍavatve. Tathaivātra ridhayoḥ saṅgatir matā.
178. Kalāḥ ṣoḍaśa vijñeyās tālaś caccatpuṭas tathā.
Dhaivatādir bhaved atra mūrchanā. Viniyojanam
179. caturthaprekṣaṇe nūnaṃ dhruvāyām iti bhāratāḥ.
Nyāso 'pi madhyamaś cāsyām, apanyāsau sadhau matau.
180. Hāsyādbhutau saśṛṅgārau rasā. Rāgās tu mūlavat.

Prastāro yathā:

1. sā sā pā mā pā dhapa pā mā
2. dhā pā mā mā sā sā sā sā
3. dhā nī sā sā pā pā mā mā
4. nī nī nī nī nī nī nī nī
5. mā mā dhā nisa nī nī nī nī
6. mā pā mā pari gā gā sā sā
7. gā maga pā padha mā dhani pā pā
8. rī gā sā sadha nī nī dhā dhā
9. gā riga sā sani gā gari sā sā
10. sā sā sā mā mani dhani nī nī
11. mā pā mā pariga gā gā sā sā
12. gā sā gā sā mā pā mā pariga
13. gā gā gā gā gā gā sā sā
14. nī nī pā dhani gā gā gā gā
15. nī nī dhā pā dhā pā mā pā
16. dhā pā mā mā mā mā mā mā

Iti gāndhārodīcyavatījātilakṣaṇam.

Madhyamodīcyavā nityaṃ sampūrṇā. Pañcamāṃśakā.
181. Gāndhārodīcyavāproktaṃ śeṣaṃ cihnam ihoditam.
Tālaś caccatpuṭo jñeyo. Mūrchanā madhyamādikā.
182. Caturthe prekṣaṇe gāne dhruvāyāṃ viniyojanam.
Etasyāṃ madhyamodīcyavatyāṃ nyāso 'pi madhyamaḥ.

177. In the complete form a note should not be rare, when it is dominant. Traditionally *ni*, *dha*, *pa* and *ga* are very rare in the hexatonic form. Moreover, in this mode there is a linear harmony (*saṅgati*) between *ri* and *dha*.

178-179. One should know that there are sixteen *kalā* episodes and that the *tāla* is *caccatpuṭa*. In this mode the scale (*mūrchanā*) begins with *dhaivata*. According to the disciples of Bharata the application indeed takes place in the *dhruvā* song in the fourth act.

179-180. In this [mode] the final note is *madhyama*, whereas *sa* and *dha* are recognized as secondary final notes. Mirth and wonder, along with love, are the sentiments. The *rāga* are the same as in the previous [mode].

Music example:

1. *sā sā pā mā pā dhapa pā mā*
2. *dhā pā mā mā sā sā sā sā*
3. *dhā nī sā sā pā pā mā mā*
4. *nī nī nī nī nī nī nī nī*
5. *mā mā dhā nisa nī nī nī nī*
6. *mā pā mā pari gā gā sā sā*
7. *gā maga pā padha mā dhani pā pā*
8. *rī gā sā sadha nī nī dhā dhā*
9. *gā riga sā sani gā gari sā sā*
10. *sā sā sā mā mani dhani nī nī*
11. *mā pā mā pariga gā gā sā sā*
12. *gā sā gā sā mā pā mā pariga*
13. *gā gā gā gā gā gā sā sā*
14. *nī nī pā dhani gā gā gā gā*
15. *nī nī dhā pā dhā pā mā pā*
16. *dhā pā mā mā mā mā mā mā*

This is the definition of the mode *gāndhārodīcyavatī*.

180-181. The [mode] *madhyamodīcyavā* is always complete. *Pañcama* is its dominant. In this mode the remaining characteristics are supposed to be the same as those mentioned in connection with the mode *gāndhārodīcyavā*. The *tāla*, one should know, is *caccatpuṭa*. The scale (*mūrchanā*) begins with *madhyama*.

182. The application takes place in the *dhruvā* song in the fourth act. In this [mode] *madhyamodīcyavā madhyama* is also the final note.

183. Ṣaḍjadhaivatakau proktāv apanyāsau manīṣibhiḥ.
Ṣoḍaśātra kalā jñeyā. Rasau śṛṅgārahāsyakau.

Prastāro yathā:

1. pā dhani nī nī mā mā nī pā
2. rī rī rī gā sā riga gā gā
3. nī nī nī nī nī nī nī nī
4. rī nī padha mā nidha nidha pā pā
5. pā pā rī rī rī rī rī rī
6. mā riga sā sadha nī nī nī nī
7. sā pā nī mā pā pā gā gā
8. mā pā mā nidha nī nī sā sā
9. pā pā mā dhani pā pā pā pā
10. mā pā mā riga gā gā gā gā
11. gā pā mā pā nī nī nī nī
12. mā pā mā pariga gā gā gā gā
13. gā gā gā mā mā nidha nī nī
14. nī nī padha mā nidha nidha pā pā
15. rī gā sā sā mā nidha nī nī
16. nī nī dhā pā dhā pā mā mā

Iti madhyamodīcyavājātilakṣaṇam.

184. Bhavanti raktagāndhāryāṃ ridhābhyāṃ varjitāḥ svarāḥ
aṃśāḥ. Syāt samayos tyaktvārṣabhaṃ sannidhimelanam.
185. Rilopāt ṣāḍavaṃ jñeyaṃ, ridhalopāt tathauḍavam.
Niṣādadhaivatāv atra bāhulyam upagacchataḥ.
186. Atrāṃśaḥ pañcamo dveṣṭi ṣāḍavaṃ. Cāparāḥ svarāḥ
niṣādo madhyamaḥ ṣaḍjaḥ pañcamaś cauḍavadviṣaḥ.
187. Bhavetāṃ ṣaḍjagāndhārau saṅgatāv. Ṛṣabhādikā
mūrchanā. Gītitālādi yathā ṣāḍjyāṃ tathākhilam.
188. Dhruvāyāṃ viniyogo 'syāḥ prekṣaṇe ca tṛtīyake.
Etasyāṃ raktagāndhāryāṃ gāndhāro nyāsa iṣyate.
189. Apanyāsa bhavanty aṃśā. Rasau śṛṅgārahāsyakau.

183. According to the experts *ṣaḍja* and *dhaivata* are the secondary final notes. There are sixteen *kalā* episodes in this mode. The sentiments are love and mirth.

Music example:

1. *pā dhani nī nī mā mā nī pā*
2. *rī rī rī gā sā riga gā gā*
3. *nī nī nī nī nī nī nī nī*
4. *rī nī padha mā nidha nidha pā pā*
5. *pā pā rī rī rī rī rī rī*
6. *mā riga sā sadha nī nī nī nī*
7. *sā pā nī mā pā pā gā gā*
8. *mā pā mā nidha nī nī sā sā*
9. *pā pā mā dhani pā pā pā pā*
10. *mā pā mā riga gā gā gā gā*
11. *gā pā mā pā nī nī nī nī*
12. *mā pā mā pariga gā gā gā gā*
13. *gā gā gā mā mā nidha nī nī*
14. *nī nī padha mā nidha nidha pā pā*
15. *rī gā sā sā mā nidha nī nī*
16. *nī nī dhā pā dhā pā mā mā*

This is the definition of the [mode] *madhyamodīcyavā*.

184. In the mode *raktagāndhārī* [all] notes, excepting *ri* and *dha*, may be dominants. There is linear harmony (*saṃnidhimelana* = *saṅgati*) of *sa* and *ma* with [all the other notes] excepting *ṛṣabha*.

185. Hexatonic, one should know, is obtained by omitting *ri*, and pentatonic by omitting *ri* and *dha*. In this mode *niṣāda* and *dhaivata* gain predominance.

186. In this connection *pañcama* as a dominant conflicts with the hexatonic form. The other notes, *niṣāda*, *madhyama*, *ṣaḍja* and *pañcama* conflict with the pentatonic form.

187. *Ṣaḍja* and *gāndhāra* are in a linear harmony. The scale (*mūrchanā*) begins with *ṛṣabha*. All things such as style of singing (*gīti*), *tāla*, etc. are the same as in the [mode] *ṣāḍjī*.

188-189. The application takes place in the *dhruvā* song in the third act. In this [mode] *raktagāndhārī gāndhāra* is prescribed as the final note. The dominants are also secondary final notes. The sentiments are love and mirth.

Prastāro yathā:

1. pā nī sā sā gā sā pā nī
2. sā sā pā pā mā mā gā gā
3. mā pā dhā pā mā pā padha maga
4. mā mā mā mā mā mā mā mā
5. dhā nī pā padha dhā nī pā pā
6. mā pā mā dhani pā pā pā pā
7. rī gā mā pā pā pā pā pā
8. rī gā mā pā pā pā pā pā
9. pā pā pā pā pā pā pā pā
10. rī gā sā sā rī gā gā gā
11. gā pā pā dhama dhā nidha pā pā
12. mā pariga mā gā gā gā gā gā

Iti raktagāndhārījātilakṣaṇam.

Aṃśā bhaveyuḥ kaiśikyām ṛṣabhād apare svarāḥ.
190. Niṣādadhaivatāv aṃśau yadā syātāṃ, tadeṣyate
nyāsaḥ pañcama evātra. Dviśrutī cānyadā smṛtau.
191. Nidhayor aṃśayor nyāsān nigapān kecid ūcire.
Auḍavaṃ ridhalopena, rityāgāt ṣāḍavaṃ matam.
192. Niṣādaḥ pañcamaś cobhau bahulāv, ṛṣabho ’lpakaḥ.
Aṃśānām atra sarveṣām anyonyasaṅgatir matā.
193. Pañcamaḥ ṣāḍavaṃ dveṣṭi dhaivataś cauḍavaṃ tathā.
Gītitālādi ṣāḍjīva. Gāndhārādiś ca mūrchanā.
194. Viniyogo dhruvāgāne pañcamaprekṣaṇe smṛtaḥ.
Nyāsā niṣādagāndhārapañcamākhyāḥ. Pare svarāḥ
195. saptāpanyāsakāḥ proktāḥ kaiśikyām ṛṣabhojjhitāḥ.
Kalā dvādaśa vijñeyā. Rasarāgau ca pūrvavat.

Music example:

1. *pā nī sā sā gā sā pā nī*
2. *sā sā pā pā mā mā gā gā*
3. *mā pā dhā pā mā pā padha maga*
4. *mā mā mā mā mā mā mā mā*
5. *dhā nī pā padha dhā nī pā pā*
6. *mā pā mā dhani pā pā pā pā*
7. *rī gā mā pā pā pā pā pā*
8. *rī gā mā pā pā pā pā pā*
9. *pā pā pā pā pā pā pā pā*
10. *rī gā sā sā rī gā gā gā*
11. *gā pā pā dhama dhā nidha pā pā*
12. *mā pariga mā gā gā gā gā gā*

This is the definition of the mode *raktagāndhārī*.

189-190. In the [mode] *kaiśikī* all notes other than *ṛṣabha* may become dominants. When *niṣāda* and *dhaivata* are dominants, *pañcama* is approved as final note in this mode. In the other cases the two-*śruti* notes (i.e. *ga* and *ni*) are considered [to be the final notes].

191. When *ni* and *dha* are the dominants, others mention *ni*, *ga* and *pa* as final notes. Traditionally, pentatonic is obtained by omitting *ri* and *dha*, and hexatonic by omitting *ri*.

192. The two notes *niṣāda* and *pañcama* are predominant, but *ṛṣabha* is rare. Traditionally, in this mode all the dominants are in harmony with each other.

193. *Pañcama* conflicts with the hexatonic form and *dhaivata* with the pentatonic form. Things such as style of singing (*gīti*), *tāla*, etc. are the same as in the [mode] *ṣāḍjī*. The scale (*mūrchanā*) begins with *gāndhāra*.

194-195. According to the ancient tradition the application takes place in the *dhruvā* song in the fifth act. The final notes are *niṣāda*, *gāndhāra* and *pañcama*. The other seven notes, excepting *ṛṣabha*, are prescribed as secondary final notes in the [mode] *kaiśikī*. Twelve *kalā* episodes should be recognized. The sentiments and the *rāga* are the same as in the previous [mode].

Prastāro yathā:

1. pā dhani pā dhani gā gā gā mā
2. pā pā mā nidha nidha pā pā pā
3. dhā nī sā sā rī rī rī rī
4. sā sā sā rī gā mā mā mā
5. mā dhā nī dhā mā dhā mā pā
6. sā rī sā dhani rī rī rī rī
7. gā rī sā sā pā dhā mā mā
8. gā gā gā mā mā nidhani nī nī
9. gā gā nī nī gā gā gā gā
10. gā gā nī nī nidha pā pā pā
11. mā pā mā pā pā dhama mā mā
12. sā mā gā nidha nī nī gā gā

Iti kaiśikījātilakṣaṇam.

Music example:

1. *pā dhani pā dhani gā gā gā mā*
2. *pā pā mā nidha nidha pā pā pā*
3. *dhā nī sā sā rī rī rī rī*
4. *sā sā sā rī gā mā mā mā*
5. *mā dhā nī dhā mā dhā mā pā*
6. *sā rī sā dhani rī rī rī rī*
7. *gā rī sā sā pā dhā mā mā*
8. *gā gā gā mā mā nidhani nī nī*
9. *gā gā nī nī gā gā gā gā*
10. *gā gā nī nī nidha pā pā pā*
11. *mā pā mā pā pā dhama mā mā*
12. *sā mā gā nidha nī nī gā gā*

This is the definition of the mode *kaiśikī*.

IX: GĪTIPRAKĀŚAḤ

1. Atra tālas tridhā ukto bhaved ekakalādikaḥ.
Citrā vṛttir dakṣiṇeti mārgāḥ syur. Gītayaḥ punaḥ
2. māgadhī nāmārdhe yā ca tathā saṃbhāvitābhidhā
pṛthuleti gaditāḥ kramād etā vicakṣaṇaiḥ.
3. Kalānāṃ parimānaṃ yad ihāsmābhir niveditam
dakṣiṇād āśritaṃ yac ca dviguṇaṃ vārtike matam
4. caturguṇaṃ tac citre ’pi mataṅgamunisammatam.
Aṃśasvarastho vijñeyo raso nikhilajātiṣu.
5. Hetujātiṣu dṛśyante kāryarāgāṃśakā budhaiḥ.
Yutā padalayābhyāṃ ca varṇālaṃkārabhūṣitā
6. gānakriyocyate sadbhir gītiḥ. Sā tu caturvidhā.
Tatrādyā māgadhī jñeyā; tathānyā cārdhamāgadhī.
7. Saṃbhāvitā tṛtīyā ca caturthī pṛthulā matā.
Etāsāṃ lakṣaṇaṃ brūmo yad uktaṃ bharatādibhiḥ.
8. Gītvā vilaṃbitalayaṃ padam ādyakalāsthitaṃ,
laye madhye dvitīyāyāṃ tat padāntarayogi ca,
9. padyety atha tṛtīyāyāṃ satṛtīye laye drute,
gāyet trir abhyastapadam ity āhur iha māgadhīṃ.

Yathā:

mā mā mā mā	dhani dhani sani dhā	riga riga maga	risa
kā . ntā .	kā . ntā. mā. nyā	kā. ntā. mānya	rānya

Iti māgadhī[lakṣaṇaṃ].

CHAPTER IX

STYLE OF SINGING (GĪTI)

said to be threefold, may
ekakala etc.

1-2. In this connection the musical metre (*tāla*) [may be mentioned in its three forms, that is to say,] with simple units of time (*ekakala*) or with double (*dvikala*) or quadruple (*catuṣkala*) units. The styles of performance (*mārga*)[1] are: brilliant (*citra*), regular (*vṛtti*) and perfect (*dakṣiṇa*). According to the experts the styles of singing (*gīti*) successively are: *māgadhī*, *ardhamāgadhī*, *sambhāvitā* and *pṛthulā*.

3-4. According to Mataṅga, in the regular procedure (*vārtika*) the speed of the basic units of time (*kalā*), which is now considered by us, is double the speed of these units in the perfect procedure (*dakṣiṇa*), and in the brilliant procedure (*citra*) it is quadruple.

4-5. One should understand that in all musical modes (*jāti*) the emotional expression (*rasa*) is connected with the dominant note. The dominants (*aṃśa*) of the melodic forms (*rāga*) to be created can be found by the experts in the parent modes (*jāti*).

5-6. In the opinion of the scholars *gīti* is the act of producing a song (*gānakrīyā*), which is based on words (*pada*) and speed (*laya*) and enhanced with melodic movement (*varṇa*) and musical figures (*alaṃkāra*). It appears in four forms.

6-7. The first style of singing, one should know, is *māgadhī*; the second one *ardhamāgadhī*. The third style is *sambhāvitā* and the fourth one is considered to be *pṛthulā*. We shall explain their characteristics as mentioned by Bharata and others.

8-9. They call it *māgadhī*[2], if one performs a text (*pada*) thrice in the following manner: One sings a word occurring in the first *kalā* in slow speed, in the second *kalā* in combination with another word in moderate speed and in the third *kalā* one combines these two words with a third one in fast speed.

Example of *māgadhī*:

mā gā mā dhā	*dhani dhani sani dhā*	*riga riga maga risa*
kā . ntā .	*kā . nta . mā . nya*	*kā . nta. mānya rānya*

10. Padayor ādyayor ardhe dvirāvṛtte yadā pare,
tadārdhamāgadhī jñeyā, dvirāvṛttapadā 'tha vā.

Yathā:

mā mā mā mā dhā sā dhā nī pā ni dha mā mā mā rī gā sā
kā . ntā . mā . nyā . ṃā nyā . nā nyā ni pantyaṃ .

Ity ardhamāgadhilakṣaṇam.

11. Bahubhir gurubhir yuktā, padāvṛttivivarjitā,
saṃbhāvitābhidhā gītir vijñeyā gītivedibhiḥ.

Yathā:

dhā sā dhā mā pā dhā mā pā dhā nī mā mā
kā . ntā . mā . nyā . nā . nyā .

Iti saṃbhāvitā[lakṣaṇaṃ].

12. Laghvakṣarapadā prāyaḥ pṛthulā saṃmatā tathā.

Yathā:

mā gā rī gā sā dhani dhā dhā dhā sā dhā nī pā nidha pama mā
a bhi nava ja la . dha ra ra si taṃ . ka la . ya. ti

[Iti pṛthulālakṣaṇaṃ].

Saṃbhāvitā syād dvikale vārtike, pṛthulā punaḥ
13. Catuṣkale dakṣiṇākhye pathi jñeyā vicakṣaṇaiḥ.
Iti gītilakṣaṇaprakāśaḥ.

10. When of the first two words the latter half is repeated, or, when whole words are repeated, one should understand that this is half-*māgadhī* (*ardhamāgadhī*)[3].

Example of *ardhamāgadhī*:

mā mā mā mā dhā sā dhā nī pā nidha mā mā mā rī gā sā
kā . ntā . mā . nyā . mānyā . nā nya ni pantyaṃ .

11. It has been recognized by the *gīti*-experts that the style of singing called "correct" (*sambhāvitā*) has many long syllables, but is devoid of word repetition.

Example of *sambhāvitā*:

dhā sā dhā mā pā dhā mā pā dhā nī mā mā
kā . ntā . mā . nyā . nā . nyā .

12. Traditionally the abundant (*pṛthulā*) [style of singing] is a style in which the words for the most part have short syllables.

Example of *pṛthulā*:

mā gā rī gā sā dhani dhā dhā dhā sā dhā nī pā nidha pama mā
a bhi na va ja la . dha ra ra si taṃ . ka la . ya. ti

12-13. According to the experts *sambhāvitā* is performed with double units of time (*dvikala*) in the regular (*vārtika*) procedure, *pṛthulā*, however, with quadruple units (*catuṣkala*) in the so-called "perfect" (*dakṣiṇa*) procedure.

Here ends the chapter describing the style of singing (*gīti*).

X: RĀGOPARĀGABHĀṢĀVIBHĀṢĀNTARABHĀṢODDEŚAPRAKĀŚAḤ

1. Atha samyag vayaṃ brūmaḥ sarvarāgavivecanam.
Pañcātra grāmarāgāḥ syuḥ pañcagītyavalambinaḥ.
2. Bhavanti gītayaḥ pañca: tatra śuddhādimā, parā
bhinnā, tṛtīyā gauḍī ca, caturthī vesarā, tataḥ
3. sādhāraṇīti. Śuddhā syād ṛjubhir lalitaiḥ svaraiḥ.
Sūkṣmair anṛjubhis tāramandragair lalitaiḥ svaraiḥ
4. prayogair madhurair yuktā bhinnā gītir udāhṛtā.
Ohāṭyā lalitair gāḍhais tristhānagamakaiḥ svaraiḥ
5. sthānatrayasthitimatī gauḍī jñeyā samākṣarā.
Ohāṭī syāt svarair mandraiḥ kampitair drutagāmibhiḥ
6. cimbuke vakṣasi nyaste hakāraukāramelanāt.
Catuṣṭaye 'pi varṇānāṃ vegavadbhiḥ svarair bhavet
7. gītir vegasvarā sā ca. Vesarety api kathyate.
Lakṣmaitāsāṃ catasṛṇāṃ sādhāraṇī tu sā.
8. Śuddhādigītisaṃsargād rāgāḥ śuddhādayo matāḥ.
Ṣaḍjagrāme bhaved ādyaḥ śuddhakaiśikamadhyamaḥ,
9. śuddhasādhāritaḥ ṣaḍjagrāmaś ceti trayo matāḥ.
Catvāro madhyamagrāme: ṣāḍavaḥ śuddhakaiśikaḥ
10. madhyamagrāmasañjñaś ca tathānyaḥ śuddhapañcamaḥ.
Śuddhāgīter ime sapta rāgāḥ śuddhā niveditāḥ.
11. Ṣaḍjagrāme bhinnaṣaḍjo bhinnakaiśikamadhyamaḥ,
madhyame bhinnatānākhyo bhinnakaiśikapañcamau
12. bhinnāgītau bhavanty ete rāgāḥ pañca yathākramam.
Bhinnaśabdo vikārārtho, na pṛthaktvārthavācakaḥ.

CHAPTER X

CLASSIFICATION OF RĀGA, UPARĀGA, BHĀṢĀ, VIBHĀṢĀ AND ANTARABHĀṢĀ

1. We shall now present a complete survey of all stereotyped melodic forms (*rāga*). There are five [types of] principal *rāga* (*grāmarāga*) depending on the five styles of singing (*gīti*).

2-3. These five styles of singing (*gīti*) are: in the first place, the pure style (*śuddhā*); secondly, the irregular style (*bhinnā*); thirdly, the brilliant style (*gauḍī*); fourthly, the passionate style (*vesarā*)[1], and finally, the universal style (*sādhāraṇī*).

3-4. The pure style (*śuddhā*) has graceful (*lalita*)[2] notes in regular order. They say that the irregular style (*bhinnā*) has melodious phrases (*prayoga*) with subtle, graceful notes in a non-scalar order, moving in the higher and the lower octave.

4-6. The brilliant style (*gauḍī*), one should know, has graceful (*lalita*) and firm (*gāḍha*) notes rendered with the *ohāṭi* technique and with embellishments (*gamaka*) in the three registers, while there is steadiness in the three registers and an even (*sama*) distribution of text syllables (*akṣara*). *Ohāṭi* means that in a vocalization on the syllables *o* and *ha* notes of the lower octave are rendered in fast tempo with the fast vibrato (*kampita*), while the chin is resting on the chest.

6-8. When there is a melodic movement (*gati*) of fast (*vegavad*) notes in four types of melodic line (*varṇa*), this is the *vegasvarā* [style]. It is also called *vesarā*. When [a style] has the characteristics of the above-mentioned four styles, it is universal (*sādhāraṇī*). *Rāga* are considered to be pure (*śuddha*), etc., when they are associated with the pure style and the other styles of singing.

8-10. Traditionally there are three [*rāga*] in the *ṣaḍjagrāma* tone-system, viz.: *śuddhakaiśikamadhyama*, *śuddhasādhārita* and [the *rāga*] *ṣaḍjagrāma*. In the *madhyamagrāma* tone-system there are four, namely: *ṣāḍava*, *śuddhakaiśika*, [the *rāga*] called *madhyamagrāma* and *śuddhapañcama*. These seven *rāga* are called the pure (*śuddha*) [*rāga*] of the pure style (*śuddhā gīti*).

11-12. *Bhinnaṣaḍja* and *bhinnakaiśikamadhyama* in the *ṣaḍjagrāma* and *bhinnatāna*, *bhinnakaiśika* as well as *bhinnapañcama* in the *madhyamagrāma* tone-system respectively are the five *rāga* of the irregular (*bhinnā*) style. The word *bhinna* denotes modification, but it does not convey the sense of complete difference.

13. Śrutyā śuddhena jātyā ca svarair api viśeṣaṇāt
bhinnaś caturvidho jñeyas. Teṣāṃ lakṣaṇam ucyate.
14. Catuḥśrutisvaraṃ yatra bhinatti triśrutiḥ svaraḥ,
adhiṣṭhānaṃ sa eva syāc. Chrutibhinnaḥ sa bhaṇyate.
15. Anyajātiniṣedhena yaḥ svajātiṃ prakāśayet
alaṃkuryāt svakulaṃ ca, śuddhabhinnaḥ sa kathyate.
16. Sūkṣmaiḥ susūkṣmair gamakair alpo vā bahulo 'tha vā
svajātyaṃśagatas, tajjñair jātibhinno 'bhidhīyate.
17. Vādisaṃvādinor lopo yatra syād icchayā kṛtaḥ
anuvādini ca nyāsaḥ, svarabhinnaḥ sa gīyate.
18. Svarabhinno bhinnaṣaḍjas, tādṛśo bhinnapañcamaḥ.
Jātibhinno bhaven nūnaṃ bhinnakaiśikamadhyamaḥ.
19. Kaiśikaḥ śuddhabhinnaḥ syād. Bhinnatānābhidhaḥ punaḥ
śrutibhinna. Iti proktā bhinnāḥ pañcāpi tattvataḥ.
20. Gauḍakaiśikamadhyākhyo gauḍapañcamakas tathā
ṣaḍjagrāme bhavetāṃ dvau, madhyame gauḍakaiśikaḥ
21. ete rāgās trayaḥ proktā gauḍīgītisamāśrayāḥ.
Ṣaḍjagrāme tu sauvīraṭakkavesaraṣāḍavāḥ
22. trayaḥ syur; madhyamagrāme boṭṭamālavakaiśikau
tathā cātra tṛtīyaḥ syād rāgo mālavapañcamaḥ;
23. ṣaḍjamadhyamayor jñeyo grāmayoṣ ṭakkakaiśikaḥ
hindolaś ca. Bhavanty aṣṭāv amī vesararāgakāḥ.
24. Śakākhyo rūpasādhāras tathā bhammāṇapañcamaḥ
ṣaḍjagrāme trayaś caite; ṣaḍjakaiśikanartakau
25. gāndhārapañcamopetau madhyamagrāmās trayaḥ;
ṣaḍjamadhyamayoḥ proktaḥ kakubho grāmayor dvayoḥ.
26. Ete sādhāraṇā rāgāḥ sapta tu varuṇoditāḥ.
Amī triṃśat samākhyātā grāmarāgā yathā kramam.

13. One should understand that *bhinna* is fourfold due to differences in respect of intonation (*śruti*), purity (*śuddha*), mode (*jāti*) and tonal functions (*svara*). The characteristic features of these [four cases] will be explained.

14. When an interval of three *śruti*[3] changes into a four-*śruti* interval, it implies a [microtonal] step. This is called a change of intonation (*śrutibhinna*).

15. If, by suppressing other modes (*jāti*), one emphasizes the [*rāga*'s] own mode and its own melodic family (*kula*) through musical ornamentation[4], this is called a change in purity (*śuddhabhinna*).

16. When the dominant (*aṃśa*) of the [*rāga*'s] own mode (*jāti*) appears either as a rare (*alpa*) or as a frequent (*bahula*) note with subtle or very subtle vibratos (*gamaka*), this is is called a modal change (*jātibhinna*) by the experts.

17. When the central note (*vādin*) and the consonant (*saṃvādin*) are omitted at will and a secondary consonant (*anuvādin*) functions as a final note (*nyāsa*), this is called a change of tonal functions (*svarabhinna*).

18. The [*rāga*] *bhinnaṣaḍja* is irregular in respect of its tonal functions (*svarabhinna*), similarly the *rāga bhinnapañcama*. The [*rāga*] *bhinnakaiśikamadhyama* is indeed irregular in respect of its modal characteristics (*jātibhinna*).

19. The [*rāga*] [*bhinna*]*kaiśika* is irregular in respect of purity (*śuddhabhinna*). The [*rāga*] *bhinnatāna* is irregular in its intonation (*śrutibhinna*). These five are rightly called irregular (*bhinna*) [*rāga*].

20-21. Traditionally the following three *rāga* are associated with the brilliant style of singing (*gauḍī gīti*), i.e. two in the *ṣaḍjagrāma* tone-system, viz. *gauḍakaiśikamadhyama* and *gauḍapañcama*, and [one] in the *madhyamagrāma* tone-system, namely *gauḍakaiśika*.

21-23. In the *ṣaḍjagrāma* tone-system three [*rāga*], viz. *sauvīra*, *ṭakka* and *vesaraṣāḍava*; in the *madhyamagrāma* tone-system *boṭṭa*, *mālavakaiśika* and thirdly, *mālavapañcama*; in both the *ṣaḍja*[*grāma*] and the *madhyama*[*grāma*] tone-system, one should know, *ṭakkakaiśika* and *hindola*. These are the eight passionate (*vesara*) *rāga*.

24-26. In the *ṣaḍjagrāma* tone-system three [*rāga*], viz. *śaka*, *rūpasādhāra* and *bhammāṇapañcama*; three [*rāga*] based on the *madhyamagrāma* tone-system, viz. *ṣaḍjakaiśika*, *narta* and *gāndhārapañcama*; *kakubha*, traditionally associated with the *ṣaḍja*- as well as the *madhyama*[*grāma*] tone-system. These are the seven universal (*sādhāraṇa*) *rāga* mentioned by Varuṇa. The sum total of the above-mentioned *grāmarāga* is thirty.

27. Śakādyatilako revaguptaḥ pañcamaṣāḍavaḥ
nāgagāndhārakaṣ ṭakkasaindhavo nāgapañcamaḥ
28. uparāgā bhavanty evaṃ ṣoḍo munibhir īritāḥ.
Hindolaḥ kakubhas tāno boṭṭo gāndhārapañcamaḥ
29. sauvīro bhinnaṣaḍjākhyaṣ ṭakkakaiśikapañcamau
bhinnakaḥ pañcamaṣ ṭakko rāgo mālavapañcamaḥ
30. vesaraḥ ṣāḍavāntaś ca rāgo mālavakaiśikaḥ
jāyante, ’nyaḥ pañcadaśo rāgaḥ pañcamaṣāḍavaḥ;
31. bhāṣāṇaṃ janakāś caite rāgāḥ pañcadaśoditāḥ.
Ālāpabhedo rāgāṇāṃ bhāṣety āhur manīṣiṇaḥ.
32. Bhāṣotpannā vibhāṣāḥ syur, antarā ubhayāśritāḥ.
Bhinnapaurālikā ṣaḍjamadhyamā cūtamañjarī
33. chevāṭī piñjarī gauḍī tathā mālavavesarī
madhurī vesarīty uktā bhāṣā hindolake navā.
34. Kāmbhojī madhyamagrāmā ragantī bhinnapañcamī
madhurī śakamiśreti ṣaḍ bhāṣā kakubhe smṛtāḥ.
35. Ābhīrikā madhukarī tathānyā bhogavardhanī
iti tisro vibhāṣāḥ syuḥ. Śālavāhanikābhidhā
36. ekaivāntarabhāṣātra kīrtitā rāgavedibhiḥ.
Tānodbhavākhyarāgākhye bhāṣe dve bhinnatānake.
37. Ekaiva procyate bhāṣā māṅgalī boṭṭarāgakau.
Ekā gāndhārikā bhāṣā bhaved gāndhārapañcame.
38. Sādhāritā ca sauvīrī gāndhārī vegamadhyamā
amūś catasraḥ sauvīre rāge bhāṣāḥ prabhāṣitāḥ.
39. Madhyamā travaṇā śuddhā dākṣiṇātyā niṣādinī
gāndhāravallī kacchellī suravallī pulindikā
40. gāndhārī saindhavī cānyā kālindī lalitābhidhā
baṅgālī tumbarī ṣaḍjabhāṣā śrīkaṇṭhikā tathā
41. bhinnaṣaḍje bhavanty atra bhāṣāḥ saptadaśa kramāt.
Devāravardhanī cānyā kālindī mālavābhidhā
42. paurālī catasro ’mūr vibhāṣāḥ bhinnaṣaḍjake.
Mālavā bhinnalalitā bhāṣā dve ṭakkakaiśike.
43. Tathaivā drāviḍī proktā vibhāṣā mārgavedibhiḥ.
Ābhīrī gūrjarī cāndhrī saindhavī trāvaṇī tathā
44. tānodbhavā kaiśikī ca bhāvanyā saha māṅgalī
dākṣiṇātyeti bhāṣā syur daśāsmin śuddhapañcame.

27-28. The six secondary *rāga* (*uparāga*)[5] mentioned by the sages are: *śakatilaka*, *revagupta*, *pañcamaṣāḍava*, *nāgagāndhāra*, *ṭakkasaindhava* and *nāgapañcama*.

28-31. The following fifteen *rāga* are called the progenitors (*janaka*) of melodic varieties (*bhāṣā*), viz.: *hindola*, *kakubha*, [*bhinna*]*tāna*, *boṭṭa*, *gāndhārapañcama*, *sauvīra*, *bhinnaṣaḍja*, *ṭakkakaiśika*, *pañcama*, *bhinnapañcama*, *ṭakka*, *mālavapañcama*, *vesaraṣāḍava*, *mālavakaiśika* and another *rāga*, namely *pañcamaṣāḍava*.

31-32. The experts say that a *bhāṣā* is a variation of the improvised melodic development (*ālāpa*) of the *rāga*. *Vibhāṣā* spring from *bhāṣā* and *antara*[*bhāṣā*] from both.

32-33. In connection with [the *rāga*] *hindola* nine *bhāṣā* are mentioned, viz.: *bhinnapaurālikā*, *ṣaḍjamadhyamā*, *cūtamañjarī*, *chevāṭī*, *piñjarī*, *gauḍī*, *mālavavesarī*, *madhurī* and *vesarī*.

34-36. Six *bhāṣā* are traditionally mentioned in connection with [the *rāga*] *kakubha*, viz.: *kāmbhojī*, *madhyamagrāmā*, *ragantī*, *bhinnapañcamī*, *madhurī* and *śakamiśrā*. The three *vibhāṣā* are: *ābhīrikā*, *madhukarī* and *bhogavardhanī*. In this connection only one *antarabhāṣā*, named *śālavāhanikā*, has been mentioned by the *rāga* experts.

36-37. In [the *rāga*] *bhinnatāna* there are two *bhāṣā*, viz. one named *tānodbhavā* and another one called *rāgā*. In connection with [the *rāga*] *boṭṭa* only one *bhāṣā* is mentioned, namely *māṅgalī*. In [the *rāga*] *gāndhārapañcama* there is only one *bhāṣā*, namely *gāndhārikā*.

38. Four *bhāṣā* are mentioned in connection with the *rāga sauvīra*, viz.: *sādhāritā*, *sauvīrī*, *gāndhārī* and *vegamadhyamā*.

39-41. In [the *rāga*] *bhinnaṣaḍja* there are seventeen *bhāṣā*, viz.: *madhyamā*, *travaṇā*, *śuddhā*, *dākṣiṇātyā*, *niṣādinī*, *gāndhāravallī*, *kacchellī*, *suravallī*, *pulindikā*, *gāndhārī*, *saindhavī*, *kālindī*, *lalitā*, *baṅgālī*, *tumbarī*, *ṣaḍjabhāṣā* and *śrīkaṇṭhikā*.

41-42. In [the *rāga*] *bhinnaṣaḍja* there are four *vibhāṣā*, viz.: *devāravardhanī*, another *kālindī*, *mālavā* and *paurālī*.

42-43. In [the *rāga*] *ṭakkakaiśika* there are two *bhāṣā*, viz.: *mālavā* and *bhinnalalitā*. Besides, *drāviḍī* is mentioned as a *vibhāṣā* by the experts of traditional music (*mārga*).

43-44. In [the *rāga*] *śuddhapañcama* there are ten *bhāṣā*, viz.: *ābhīrī*, *gūrjarī*, *āndhrī*, *saindhavī*, *trāvaṇī*, *tānodbhavā*, *kaiśikī*, *bhāvanī*, *māṅgalī* and *dākṣiṇātyā*. [Besides, there are two *vibhāṣā*, i.e.: *bhammāṇī* and *andhālikā*][6].

45. Bhinnapañcamake bhāṣā śuddhabhinnā varāṭikā
viśālinī parā proktā tathā dhaivatabhūṣitā.
46. Bhinnapañcamake tv ekā vibhāṣā kauśalī matā.
Travaṇā madhyamagrāmadehā mālavavesarī
47. kolāhalā vegarañjī chevāṭī travaṇodbhavā
saurāṣṭrī pañcamī dohyā tathā pañcamalakṣitā
48. gāndhārapañcamī tānavalitā vegarañjikā
lalitā mālavī tānā vesarī ravicandrikā
49. saindhavy ābhirikety uktā ṭakkabhāṣaikaviṃśatiḥ.
Devāravardhinī cāndhrī gūrjarī bhāvanī tathā
50. itthaṃ vibhāṣāṣ ṭakke syuś catasro munisaṃmatāḥ.
Bhāṣās tisro bhavanty atra rāge mālavapañcame
51. vibhāvinī vedavatī tṛtīyā bhāvinī smṛtā.
Atra bhāṣe bhavetāṃ dve rāge vesaraṣāḍave
52. ekā naṭṭābhidhā cānyā saṃproktā bāhyaṣāḍavā.
Śrīkaṇṭhī pārvatī cātra vibhāṣe dve satāṃ mate.
53. Gauḍī harṣapurī śuddhāgūrjarī sārdhavesarī
ābhīrikā ca paurālī vāṅgālī khañjanī tathā
54. proktā mālavarūpākhyā tathā mālavavesarī
māṅgalī saindhavīty evaṃ bhāṣā mālavakaiśike
55. trayodaśa samākhyātā munibhir mārgavedibhiḥ.
Kāmbhojinī vibhāṣā tathā devāravardhanī.
56. Jñeyā potābhidhaikaiva bhāṣā pañcamaṣāḍave,
vibhāṣā pallavī tv ekā. Śakādyalalitādimā
57. dvitīyā bhāsavalitā, tṛtīyā kira[ṇāvalī],
tisro 'trāntarabhāṣāḥ syur nirdiṣṭāḥ pūrvasūribhiḥ.
58. Procur bhāṣāṃ śakām anye tadvido revaguptake.
Evaṃ bhāṣāḥ ṣaṇṇavatir, vibhāṣā viṃśatiḥ smṛtāḥ.
59. Catasro 'ntarabhāṣāḥ syur grāmarāgasamāśritāḥ.
Bṛhaddeśyāṃ bhavanty etāś catasro 'nuktahetavaḥ.
60. Evaṃ bhāṣā vibhāṣāś ca manyante mārgavedinaḥ.
Ekā mukhyā svarākhyā 'nyā deśākhyā 'nyoparāgajā
61. evaṃ caturvidhā bhāṣā mataṅgamuninoditāḥ.
Ananyāśrayagā mukhyā, svarākhyā svarato matā
62. deśākhyā deśajā jñeyā, caturthī coparāgajā.
Iti rāgoparāgabhāṣāvibhāṣāntarabhāṣoddeśaprakāśaḥ.

45-46. Four *bhāṣā* are mentioned in connection with [the *rāga*] *bhinnapañcama*, viz.: *śuddhabhinnā*, *varāṭikā*, *viśālinī* and *dhaivatabhūṣitā*. According to the tradition there is only one *vibhāṣā* in *bhinnapañcama*, namely *kauśalī*.

46-49. In [the *rāga*] *ṭakka* there are twenty-one *bhāṣā*, viz.: *travaṇā*, *madhyamagrāmadehā*, *mālavavesarī*, *kolāhalā*, *vegarañjī*, *chevāṭī*, *travaṇodbhavā*, *saurāṣṭrī*, *pañcamī*, *dohyā*, *pañcamalakṣitā*, *gāndhārapañcamī*, *tānavalitā*, *vegarañjikā*, *lalitā*, *mālavī*, *tānā*, *vesarī*, *ravicandrikā*, *saindhavī* and *ābhirikā*.

49-50. According to the sages there are four *vibhāṣā* in [the *rāga*] *ṭakka*, viz.: *devāravardhinī*, *āndhrī*, *gūrjarī* and *bhāvanī*.

50-51. Traditionally three *bhāṣā* are mentioned in connection with the *rāga mālavapañcama*, viz.: *vibhāvinī*, *vedavatī* and *bhāvanī*.

51-52. There are two *bhāṣā* in the *rāga vesaraṣāḍava*, i.e. one named *naṭṭā* and another one called *bāhyaṣāḍavā*. According to the experts there are two *vibhāṣā* in this *rāga*, viz.: *śrīkaṇṭhī* and *pārvatī*.

53-55. In connection with *mālavakaiśika* thirteen *bhāṣā* are mentioned by the sages, the experts of traditional music (*mārga*), viz.: *gauḍī*, *harṣapurī*, *śuddhāgūrjarī*, *ardhavesarī*, *ābhīrikā*, *paurālī*, *vāṅgālī*, *khañjanī*, *mālavarūpā*, [*śuddhā*][7], *mālavavesarī*, *māṅgalī* and *saindhavī*. *Kāmbhojī* and *devāravardhanī* are the two *vibhāṣā*.

56-58. One should know that in [the *rāga*] *pañcamaṣāḍava* there is only one *bhāṣā*, named *potā*, and one *vibhāṣā*, named *pallavī*. In this connection three *antarabhāṣā* are mentioned by the ancient scholars, i.e. firstly *śakalalitā*, secondly *bhāsavalitā* and thirdly *kīraṇāvalī*. In connection with [the *rāga*] *revagupta* other experts mention *śakā* as a *bhāṣā*.

58-60. In this way ninety-six *bhāṣā* and twenty *vibhāṣā* have been handed down. There are four *antarabhāṣā* that are based on the *grāmarāga*. In the Bṛhaddeśī[8] these four appear without any indication regarding their origin. This is how the experts of traditional music (*mārga*) think about *bhāṣā* and *vibhāṣā*.

60-61. According to the musicologist Mataṅga[9] there are four kinds of *bhāṣā*, viz.: original (*mukhyā*), tonal (*svarākhyā*), regional (*deśākhyā*) and *uparāga*-based (*uparāgajā*).

61-62. The original (*mukhyā*) [variety] does not depend on anything else. Traditionally, the tonal one (*svarākhyā*) arises from [a particular formation of] the notes. The regional (*deśākhyā*) [variety], one should know, originates from a particular place. The fourth [variety] springs from a secondary *rāga* (*uparāga*)[10].

Here ends the chapter on *rāga*, *uparāga*, *bhāṣā*, *vibhāṣā* and *antarabhāṣā*.

XI: RĀGALAKṢAṆAPRAKĀŚAḤ

1. Lakṣaṇaṃ grāmarāgāṇāṃ sarveṣām abhidadhmahe.
Jātibhyāṃ kaiśikīṣaḍjamadhyamābhyām upārjitaḥ,
2. pañcamarṣabhanirmuktatāraṣaḍjagrahāṃśakaḥ,
gāndhārasvalpatopeto madhyamāntaḥ sakākaliḥ.
3. Sāvarohiprasannānto madhyamādikamūrchanaḥ,
vīraraudrādbhutarasaḥ śaśāṅkaprītikārakaḥ.
4. Ādime prahare cāhuḥ sandhau nirvahaṇābhidhe
prayojyaḥ kovidair eṣa śuddhakaiśikamadhyamaḥ.
5. Nyāsas tathaivāpanyāso grahāṃśas tāramandrakau
alpatā bahutā caiva ṣāḍavauḍavite tathā
6. vyaktiṃ gacchanti yatraite rāgālāpaḥ sa ucyate.

Athālāpaḥ.
ṡa ni dha sa nī sā dha nī ṁā ṁā ṡā ġā ṡā ġā mā dhā mā dhā ni
sa ni sā sā ma dha ma ma ga sā sā dhā mā sā gā sā gā mā dhā
mā sa dhā sā dha nī sā sā dhā nī mā mā
Ity ālāpaḥ. Iti śuddhakaiśikamadhyamaḥ.

Ṣaḍjamadhyamayodbhūto madhyamanyāsasaṃyutaḥ.
7. Tāraṣaḍjagrahāṃśaḥ syād alpagāndhāranisvaraḥ,
avarohiprasannāntālaṃkārakṛtabhūṣaṇaḥ.
8. Yāme 'hnaḥ prathame geyaḥ pūrṇaḥ ṣaḍjādimūrchanaḥ
śuddhasādhārito garbhasandhau ca viniyogabhāk.
9. Rasau ca vīraraudrākhyau śṛṅgāro 'py atra kathyate.

CHAPTER XI

CHARACTERISTICS OF THE RĀGA

1-2. We shall explain the characteristics of all *grāmarāga*. The *rāga śuddhakaiśikamadhyama* is obtained from the two modes (*jāti*) *kaiśikī* and *ṣaḍjamadhyamā*. [The notes] *pañcama* and *ṛṣabha* are missing. *Ṣaḍja* of the higher octave (*tāra ṣaḍja*) functions as initial note (*graha*) and dominant (*aṃśa*), while *gāndhāra* is rarely used. [The *rāga*] ends on *madhyama* and has a major seventh (*kākalī ni*).

3. It has a descending melodic line (*avarohi-varṇa*) and the ornamental melodic figure (*alaṃkāra*) *prasannānta*. Its scale (*mūrchanā*) begins with *madhyama*. Its sentiments (*rasa*) are heroism, fury and wonder. It will bring about the moon's favour.

4. They say that *śuddhakaiśikamadhyama* should be performed by the experts during the first period of the day (i.e. 6 to 9 a.m.) and in that juncture of the drama (*sandhi*) which is called catastrophe (*nirvahaṇa*).

5-6. [That section] in which the final note (*nyāsa*), the secondary final note (*apanyāsa*), the initial note (*graha*), the dominant (*aṃśa*), the upper limit (*tāra*), the lower limit (*mandra*), rareness (*alpatā*) and prevalence (*bahutā*), hexatonic (*ṣāḍava*) and pentatonic (*auḍava*) are shown, is called development (*ālāpa*) of the melodic form (*rāga*).

Ālāpa[1]:
ṡa ni dha sa nī sā dha nī ṁā ṁā ṡā ġā ṡā ġā mā dhā mā dhā ni sa
ni sā sā ma dha ma ma ga sā sā dhā mā sā gā sā gā mā dhā mā sa
dhā sā dha nī sā sā dhā nī mā mā
Here ends the *ālāpa*. This is *śuddhakaiśikamadhyama*.

6-7. The *rāga śuddhasādhārita* originates from the mode *ṣaḍjamadhyamā* and has *madhyama* as a final note. *Ṣaḍja* of the higher octave (*tāra*) is its initial note and dominant, while *gāndhāra* and *niṣāda* are rare. It has a descending (*avarohin*) melodic line and the melodic figure *prasannānta*.

8-9. It should be sung during the first period of the day. It is heptatonic. Its scale begins with *ṣaḍja*. *Śuddhasādhārita* is performed during the dramatic conflict (*garbha*). In this case heroism, fury and love are mentioned as sentiments.

Athālāpaḥ.
[ṡā] pā dhā mā gā rī mā pā sā sa ri pa dhā ri pā dhā pā dhā pā dhā sā sa mā mā ri mā sā rī dhā sā ni dhā gā sa pā dhā sā sa pā dhā pā mā mā
[Ity ālāpaḥ]. Iti śuddhasādhāritaḥ.

Ṣaḍjamadhyamayotpannas tāraṣaḍjagrahāṃśavān
10. madhyamanyāsavān tāraṣaḍjāpanyāsarañjitaḥ,
ṣaḍjādimūrchano yatra kākalyantarasaṃyutaḥ.
11. Alaṃkāraprasannāntaḥ sampūrṇaś cāvarohibhāk.
Raso vīro 'dbhuto raudro yatrotkrāmito bhavet.
12. Viniyogaḥ pratimukhe devatā ca bṛhaspatiḥ.
Prāvṛṭkāle dinasyādyaprahare gānam iṣyate.
13. Evaṃ lakṣaṇasaṃpannaḥ ṣaḍjagrāmo 'bhidhīyate.

Athālāpaḥ.
[ṡā] rī gā dhā gā rī sā nī dhā pā ri ma sā sā gā pa nī dha nī sā sā [mā]
Ity ālāpaḥ. Iti ṣaḍjagrāmaḥ.

Vikārimadhyamotpannaḥ svalpagāndhārapañcamaḥ.
14. Nyāso 'ṃśo grahas tāramaḥ kākalyantarānvitaḥ,
avarohiprasannāntayukto madhyamamūrchanaḥ.
15. Pūrvaraṅge rase hāsye śṛṅgāre śukravallabhaḥ,
divasaprathame yāme prayojyaḥ śuddhaṣāḍavaḥ.

Athālāpaḥ.
[ṁā] rī nī dhā mā dhā nī mā pā pā nī dhā nī sā rī gā dhā sā dhā ma ma ga rī gā ga rī gā mā pā pa rī ga rī ma ri gā sā rī nī dhā gā sā dhā nī ṁā
Ity ālāpaḥ. Iti śuddhaṣāḍavaḥ.

Ālāpa:
[ṡā] pā dhā mā gā rī mā pā sā sa ri pa dhā ri pā dhā pā dhā pā dhā sā sa mā mā ri mā sā rī dhā sā ni dhā gā sa pā dhā sā sa pā dhā pā mā mā
[Here ends the *ālāpa*.] This is *śuddhasādhārita*.

9-10. The [*rāga ṣaḍjagrāma*] springs from the mode *ṣaḍjamadhyamā*. It has high *ṣaḍja* in the function of initial note and dominant, *madhyama* as a final note and high *ṣaḍja* also as a secondary final note. Its scale begins with *ṣaḍja*. It has a major seventh (*kākalī ni*) and a major third (*antara ga*).

11. Its melodic figure is *prasannānta*. It has a heptatonic scale and a descending melodic line. Heroism, wonder and fury are its sentiments.

12-13. It is performed during the development (*pratimukha*) of a drama. Its presiding deity is the planet Juppiter (Bṛhaspati). It should be sung in the rainy season during the first period of the day (6-9 a.m.). When it has these characteristics, it is called *ṣaḍjagrāma*.

Ālāpa:
[ṡā] rī gā dhā gā rī sā nī dhā pā ri ma sā sā gā pa nī dha nī sā sā [mā]
Here ends the *ālāpa*. This is [the *rāga*] *ṣaḍjagrāma*.

13. The [*rāga*] *śuddhaṣāḍava* springs from an irregular form of the mode *madhyamā*. Its [notes] *gāndhāra* and *pañcama* are very rare.

14. *Ma* of the higher octave is its final note, dominant and initial note. It has a major seventh (*kākalī ni*) and a major third (*antara ga*). It has a descending melodic line and contains the melodic figure *prasannānta*. Its scale begins with *madhyama*.

15. [It may be sung] during the prologue (*pūrvaraṅga*) of a drama, in the case of the sentiments mirth and love. It pleases the planet Venus (Śukra). The [*rāga*] *śuddhaṣāḍava* should be performed during the first period of the day (6-9 a.m.).

Ālāpa:
[ṁā] rī nī dhā mā dhā nī mā pā pā nī dhā nī sā rī gā dhā sā dhā ma ma ga rī gā ga rī gā mā pā pa rī ga rī ma ri gā sā rī nī dhā gā sā dhā nī ṁā
Here ends the *ālāpa*. This is [the *rāga*] *śuddhaṣāḍava*.

16. Kārmāravīkaiśikībhyāṃ samutpattiṃ samupeyivān,
avarohiprasannāntālaṃkārasamalaṃkṛtaḥ.
17. Ṣaḍjādimūrchanopetas tāraṣaḍjagrahāṃśavān,
kākalīsahitas tadvat prāntaviśrāntapañcamaḥ.
18. Rase vīre 'dbhute raudre śiśire viniyogabhāk,
geyo nirvahaṇe sandhau dinādiprahare budhaiḥ.
19. Śuddhakaiśikarāgo 'yaṃ pūrṇo maṅgaladaivataḥ.

Athālāpaḥ.
[ṡā] ṙī ṡā ġā ṁā ġā ṙī ṡā dhā mā gā mā pā pā pā mā pa mā gā
rī ri ri mā dha mā dhā sā rī sā gā ma gā rī sā dhā mā gā mā pā pā
Ity ālāpaḥ. Iti śuddhakaiśikaḥ.

Madhyamāpañcamīyuktāgāndhārījātisambhavaḥ.
20. Sakākalis tathā mandraṣaḍjāṃśagrahagocaraḥ,
sauvīramūrchano grīṣme madhyamanyāsasaṃyutaḥ.
21. Avarohiprasannādisamalaṃkṛtisaṃskṛtaḥ,
mukhasandhau tathā hāsyaśṛṅgārarasayor bhavet.
22. Ādime prahare vāhnaḥ prayojyo dhruvavallabhaḥ,
abhīṣṭasiddhidaḥ prāyo madhyamagrāmarāgakaḥ.

Athālāpaḥ.
ṣā ṇi ḍhā p̣ā ḍhā ḍhā ri gā nī sā sa sā gā pā dhā nī dhā pā pā nī
sā nī dhā pā pā pa gā sā pā nī sā pā ni dhā mā ma pā gā ga rī
gā ga mā ma gā gā ma pā dhā mā dhā nī ni dhā dha pā pa pa
ni ni sa sa ni ni sā sa gā dhā nī ni rī gā sā pā nī sā pā nī ni dhā
pā mā mā
Ity ālāpaḥ. Iti madhyamagrāmarāgaḥ.

23. Madhyamāpañcamījātaḥ kākalyantararañjitaḥ,
hṛṣyakāmūrchanāyukto grahāṃśanyāsapañcamaḥ.

16. The *rāga śuddhakaiśika* originates from the modes *kārmāravī* and *kaiśikī*. It has a descending melodic line and contains the melodic figure *prasannānta*.

17. Its scale begins with *ṣaḍja*. It has high *ṣaḍja* in the function of initial note and dominant. It has a major seventh (*kākalī ni*) and ends on *pañcama*.

18-19. Heroism, fury and wonder are its sentiments. It should be performed in winter. It should be sung by the experts at the moment of the catastrophe in a drama and during the first period of the day. The *rāga śuddhakaiśika* is heptatonic and the planet Mars (Maṅgala) is its presiding deity.

Ālāpa:
[ṡā] ṙī ṡā ġā ṁā ġā ṙī ṡā dhā mā gā mā pā pā pā mā pa mā gā rī ri ri mā dha mā dhā sā rī sā gā ma gā rī sā dhā mā gā mā pā pā
Here ends the *ālāpa*. This is *śuddhakaiśika*.

19-20. The *rāga madhyamagrāma* springs from a combination of the mode *gāndhārī* with the modes *madhyamā* and *pañcamī*. It has a major seventh (*kākalī ni*). It has *ṣaḍja* of the lower octave in the function of dominant and initial note. Its scale is *sauvīrī*. It is sung in summer. It has *madhyama* as a final note.

21. It has a descending melodic line and contains the melodic figure *prasannādi*. It is used in the initial phase (*mukha sandhi*) of a drama, in the sentiments mirth and love.

22. It should be performed during the first period of the day. It pleases the polar star (Dhruva). The *rāga madhyamagrāma* mostly guarantees the fulfilment of wishes.

Ālāpa:
ṣā ṇi ḍhā p̣ā ḍhā ḍhā ri gā nī sā sa sā gā pā dhā nī dhā pā pā nī sā nī dhā pā pā pa gā sā pā nī sā pā ni dhā mā ma pā gā ga rī gā ga mā ma gā gā ma pā dhā mā dhā nī ni dhā dha pā pa pa ni ni sa sa ni ni sā sa gā dhā nī ni rī gā sā pā nī sā pā nī ni dhā pā mā mā
Here ends the *ālāpa*. This is the *rāga madhyamagrāma*.

23. The *rāga śuddhapañcama* arises from the modes *madhyamā* and *pañcamī*. It is embellished with the major seventh (*kākalī ni*) and the major third (*antara ga*). Its scale is *hṛṣyakā*. It has *pañcama* in the function of initial note, dominant and final note.

24. Pamadhyasaptakāṃśas tu puṣpasāyako ya priyaḥ,
sa sañcāris tape sandhāv avamarśe dinādime
25. yāme niyujyate hāsye śṛṅgāre śuddhapañcamaḥ.
Ganilopodbhavo yasmāt svalpadviśrutikas tataḥ.

Athālāpaḥ.
pā dhā mā dha nī dhā pā pa pa mā pa ma pā pa rī ri sā rī ri gā
ma mā mā mā gā rī ri ri mā pā dhā mā dha nī dhā pā dha mā
dhā nī dhā pā pā
Ity ālāpaḥ. Iti śuddhapañcamaḥ.
Iti śuddhā bhedāḥ saptagrāmarāgāḥ.

26. Ṣaḍjodīcyavatījātir iṣyate ripavarjitaḥ,
dhaivatāṃśagrahaḥ prāntamadhyamaḥ sottarāyataḥ.
27. Sañcāriprasannāntaḥ kākalyantaravān, rase
bhayānake vā bībhatse caturānanadaivataḥ
28. dinādiprahare geyo hemante bhinnaṣaḍjakaḥ.

Athālāpaḥ.
dhā dha ni dha nī ni gā gā ma gā mā ma ġā ṡā ṁā ga ga ma ma
gā ga sā gā mā dhā dha mā ma dha nī sā dhā nī ni ni sā nī dhā
dha dhā dhā ni dhā nī ni gā gā ma gā ma nī ni dhā dha – ga
ma gā ga – sā mā gā mā sā ga ga ma ma ga sā mā gā mā sā ga
ga ma ma ga gā gā sa sa ga sa sa ga ma ga ma ga ma dha ma
dha dha dha ni dha ni ni ni sa ni sa sa gā sā sa mā ma gā ga sā
sa ni ga sā sa ni sa nī ni dhā dha [mā]
Ity ālāpaḥ. Iti bhinnaṣaḍjaḥ.

Ṣaḍjamadhyamikājāto madhyamanyāsasaṃyutaḥ.
29. Ṣaḍjagrahāṃśasaṃyukto mandraṣaḍjāntako 'thavā,
sañcārivarṇaḥ ṣaḍjādimūrchanaḥ pūrṇatānvitaḥ.

24-25. Its dominant is *pa* of the middle octave. It pleases the god of love (Kāmadeva). It has an unsteady melodic line. *Śuddhapañcama* is performed at the end of the summer, during the first period of the day, in the intermediate phase (*avamarśa*) of a drama and in the case of the sentiments mirth and love. Due to the omission of [the notes] *ga* and *ni* two-*sruti* intervals are very rare.

Ālāpa:
pā dhā mā dha nī dhā pā pa pa mā pa ma pā pa rī ri sā rī ri gā ma
mā mā mā gā rī ri ri mā pā dhā mā dha nī dhā pā dha mā dhā nī
dhā pā pā
Here ends the *ālāpa*. This is the *rāga śuddhapañcama*.
These are the seven *grāmarāga* of the pure (*śuddha*) class.

26. The [*rāga bhinnaṣadja*] springs from the mode *ṣadjodīcyavatī*. It is missing [the notes] *ri* and *pa*. It has *dhaivata* in the function of dominant and initial note. It ends on *madhyama*. Its scale is *uttarāyatā*.

27-28. It has an unsteady melodic line, contains the melodic figure *prasannānta* and has a major seventh (*kākalī ni*) and a major third (*antara ga*). Brahmā is its presiding deity. *Bhinnaṣadja* should be sung in the case of the sentiments terror or disgust, during the first part of the day in the early winter.

Ālāpa:
dhā dha ni dha nī ni gā gā ma gā mā ma ġā ṡā ṁā ga ga ma ma gā
ga sā gā mā dhā dha mā ma dha nī sā dhā nī ni ni sā nī dhā dha dhā
dhā ni dhā nī ni gā gā ma gā ma nī ni dhā dha – ga ma gā ga –
sā mā gā mā sā ga ga ma ma ga sā mā gā mā sā ga ga ma ma ga
gā gā sa sa ga sa sa ga ma ga ma ga ma dha ma dha dha dha ni dha
ni ni ni sa ni sa sa gā sā sa mā ma gā ga sā sa ni ga sā sa ni sa nī
ni dhā dha [mā]
Here ends the *ālāpa*. This is *bhinnaṣadja*.

28-29. The *rāga bhinnakaiśikamadhyama* springs from the mode *ṣadjamadhyamā*. It has *madhyama* as a final note and *ṣadja* in the function of initial note and dominant. It may end on low *ṣadja*. It has an unsteady melodic line. Its scale begins with *ṣadja*. It is heptatonic.

30. Kākalīkalpito yo 'taḥ prasannādipariṣkṛtaḥ,
vīraraudrādbhutarasaiḥ sametaś candradaivataḥ.
31. Prahare vāsarasyādye prayoktavyaḥ sadā budhaiḥ.
Evaṃ lakṣmī bhaved rāgo bhinnakaiśikamadhyamaḥ.

Athālāpaḥ.
sa mā mā ma dhā nī dhā pa mā gā rī ma gā mā ma dha nī mā
dha nī gā dhā pā dhā pā mā mā gā rī ma gā mā ma dha nī mā
dha nī sā pā dhā sā pā dhā pā mā gā rī mā gā mā mā mā
Ity ālāpaḥ. Iti bhinnakaiśikamadhyamaḥ.

32. Madhyamāpañcamījātīsañjātaḥ kākalīyutaḥ,
pañcamāṃśagrahopetaḥ svalparir vā rivarjitaḥ.
33. Madhyamasvalpatopeto bhaved vā madhyāntayuk,
sañcāriṇi prasannādisañjñālaṃkāramaṇḍitaḥ.
34. Niṣādadurbalaḥ prāntamūrchanaḥ karuṇe rase,
vāsaraprathame yāme prayojyaḥ śambhudaivataḥ.
35. Bhinnatānābhidho rāgas tajjñair evaṃ niveditaḥ.
Jātyāśritaṃ nidaurbalyaṃ ridaurbalyaṃ tu cintyatāṃ.

Asyālāpaḥ.
pā pa pa dhā dhā pa dhā nī dhā pā pā dha pa ma dhā mā ma
gā mā ma pā mā gā mā sā pa gā pā pa pā pā pa ma ma ma dha
dha dha pā pā ri ri pā pā ni dhā pā ma gā mā mā
Ity ālāpaḥ. Iti bhinnatānaḥ.

36. Kārmāravyāś ca kaiśikyā saṃbhavo yasya jāyate,
apanyāso grahaś cāpi yatra ṣaḍjasvaro bhavet
37. bāhulyaṃ yatra mandrasya pūrṇatā kākalī tathā,
sañcāristhaprasannādisamalaṃkṛtir yānutaḥ

30. It is rendered with a major seventh (*kākalī ni*) and contains the melodic figure *prasannādi*. It is associated with the sentiments heroism, fury and wonder. The moon is its presiding deity.
31. It should always be performed by the experts during the first period of the day. These are the characteristics of the *rāga bhinnakaiśikamadhyama*.

Ālāpa:
sā mā mā ma dhā nī dhā pa mā gā rī ma gā mā ma dha nī mā dha
nī gā dhā pā dhā pā mā mā gā rī ma gā mā ma dha nī mā dha nī
sā pā dhā sā pā dhā pā mā gā rī mā gā mā mā mā
Here ends the *ālāpa*. This is *bhinnakaiśikamadhyama*.

32. The [*rāga bhinnatāna*] arises from the modes *madhyamā* and *pañcamī*. It has a *kākalī ni*. *Pañcama* is its dominant and initial note. *Ri* is very rare or missing altogether.
33. *Madhyama* is either very rare or it functions as a final note. [The *rāga*] has the melodic figure *prasannādi*, while [its melodic line is] unsteady.
34. The note *ni* is rare. Its scale is the last one [of the *madhyamagrāma* tone system] (i.e. *hṛṣyakā*). [This *rāga*] is associated with the pathetic sentiment: It is performed during the first period of the day. Its presiding deity is Śambhu (i.e. Śiva).
35. In this way the *rāga bhinnatāna* is described by the experts. The rarenes of *ni* is due to the [parent] modes, but one should also pay attention to the rare occurrence of *ri*.

Ālāpa:
pā pa pa dhā dhā pa dhā nī dhā pā pā dha pa ma dhā mā ma gā mā
ma pā mā gā mā sā pa gā pā pa pā pā pa ma ma ma dha dha dha
pā pā ri ri pā pā ni dhā pā ma gā mā mā
Here ends the *ālāpa*. This is *bhinnatāna*.

36. [The *rāga bhinnakaiśika*] springs from the modes *kārmāravī* and *kaiśikī*. In this case *ṣaḍja* is the secondary final note and the initial note.
37. The notes of the lower octave are predominant. There is completeness (i.e. heptatonic) and a major seventh (*kākalī ni*). The melodic figure *prasannādi* is rendered in the unsteady melodic line.

38. ṣaḍjādimūrchanā, dānavīro raudras tathādbhutaḥ
raso, dinādiprahare śiśire viniyojanaṃ
39. śivapriyaṃ tam āhuḥ sma vidvāṃso bhinnakaiśikaṃ.

Asyālāpaḥ.
sā rī mā dhā pā pā mā dha mā ma dhā sa nī sā nī rī sa nī sā sa
dhā dha mā ma sā rī ma dha pā pa pa mā dha mā ma dhā sa
nī dhā dha mā ma sā ri mā pa mā pā pa
Ity ālāpaḥ. Iti bhinnakaiśikaḥ.

Madhyamāpañcamījanmā pañcamāntaḥ sakākaliḥ
40. dhaivatāṃśagrahopeto niṣādena kvacid yutaḥ,
sasañcāriprasannādiḥ pauravīmūrchanānvitaḥ.
41. Praveśe sūtradhārasya bībhatse sabhayānake,
dinādyaprathame yāme bhinnapañcamako bhavet.
42. Mene 'tra sārakalikākārasyālpau nigāv iti.

Asyālāpaḥ.
dhā dhā nī dhā pā nī dhā dha mā mā ma gā mā pā pa pa ma
ma pa mā gā ri ri ri mā dhā mā mā dhā sā nī dhā pā nī dhā dha
mā ma gā mā pā pa sa mā gā pa mā gā rī ri ri mā dhā pā mā
dhā nī dhā pā nī dhā dha ma ga sā mā pā pā
Ity ālāpaḥ. Iti bhinnapañcamaḥ.
Iti bhinnā bhedāḥ pañca rāgāḥ.

Yadutpattir vinirdiṣṭaṃ kāraṇaṃ ṣaḍjamadhyamā
43. ṣaḍjo grahāṃśo manyāsaḥ saṃsthitir yatra pūrṇatā,
ārohivarṇaḥ ṣaḍjādimūrchanāvān sakākalī
44. prasannamadhyālaṃkāras tathā vīrādayo rasāḥ,
bhayānako ca śītāṃsur daivataṃ yatra jāyate

38. The scale begins with the note *ṣadja*. Heroism with liberality as well as fury and wonder are its sentiments. It is performed in the cool season, during the first period of the day.
39. The experts say that *bhinnakaiśika* pleases Śiva.

Ālāpa:
sā rī mā dhā pā pā mā dha mā ma dhā sa nī sā nī rī sa nī sā sa dhā dha mā ma sā rī ma dha pā pa pa mā dha mā ma dhā sa nī dhā dha mā ma sā ri mā pa mā pā pa
Here ends the *ālāpa*. This is *bhinnakaiśika*.

39-40. [The *rāga bhinnapañcama*] springs from the modes *madhyamā* and *pañcamī*. *Pañcama* is its final note. It has a major seventh (*kākalī ni*). *Dhaivata* is its dominant and initial note. Incidentally it is rendered with *niṣāda*. It has an unsteady melodic line and contains the melodic figure *prasannādi*. Its scale is *pauravī*.
41-42. [The *rāga*] *bhinnapañcama* is performed, when the principal actor enters the stage, in the case of disgust and terror, and during the first period of the day. According to the author of the [Saṅgīta]sārakalikā (i.e. Mokṣadeva)[2] the notes *ni* and *ga* are rare in this [*rāga*].

Ālāpa:
dhā dhā nī dhā pā nī dhā dha mā mā ma gā mā pā pa pa ma ma pa mā gā ri ri ri mā dhā mā mā dhā sā nī dhā pā nī dhā dha mā ma gā mā pā pa sa mā gā pa mā gā rī ri ri mā dhā pā mā dhā nī dhā pā nī dhā dha ma ga sā mā pā pā
Here ends the *ālāpa*. This is *bhinnapañcama*.
These are the five *rāga* of the irregular (*bhinna*) class.

42-43. In the [*rāga gauḍakaiśikamadhyama*], of which *ṣadjamadhyamā* is traditionally mentioned as parent mode, *ṣadja* is the initial note and the dominant, while *ma* is the final note. Its scale is heptatonic. Its melodic line is ascending. Its scale begins with *ṣadja*. It has a major seventh (*kākalī ni*).
44. Its melodic figure is *prasannamadhya*. Heroism, etc. (sc. fury and wonder) as well as terror are its sentiments. Its presiding deity is the moon.

45. viniyogas tathaivāhno madhyamapraharadvaye,
gauḍakaiśikamadhyākhyaṃ rāgaṃ taṃ menire budhāḥ.

Asyālāpaḥ.
sā ri ma pa ma dha ni dha sā sā mā dhā sa sa sa dha dha ma ma
ga ma gā ma ma pa ma dha ni dha sa dha ni dha sa sa dha ni
dha mā mā dha dha ni dha dha ni dha dha sā rī gā ma dha ma
ri ga ga sā sa dha dha sa pā pa dha ni dha mā mā dha ni dha
sa pa pa dha pa dha mā mā
Ity ālāpaḥ. Iti gauḍakaiśikamadhyamaḥ.

46. Jātibhyāṃ dhaivatīṣaḍjamadhyamābhyām upārjitaḥ,
dhaivatāṃśagrahopeto madhyamāntaḥ pavarjitaḥ.
47. Prasannamadhyālaṃkāraḥ kākalyārohivarṇabhāk,
kṛṣṇapradyumnasaṃtoṣakārako dhādimūrchanaḥ.
48. Bhayānake vipralambhe tathā bībhatsake rase,
proddāmanṛtye gātavyo dinasya praharadvaye
49. madhyame gāyanair, evaṃ rāgaḥ syād gauḍapañcamaḥ.

Asyālāpaḥ.
dhā dhā ma dha ma dhā ni dhā ni dhā dha sa ni dhā dhā ni dha
ni mā mā ni dha ni sā sā sa ri ga dhā dha sā gā mā dha mā dhā
dhā dhā pa ma dhā dhā ma sa nī dhā dha ma ma dha ma gā ga
sā sā gā mā gā mā mā dha dha sa sa ga ga ma ma ni dhā dhā
dha dha ni dha ni dhā dha sa dha ni dha dhā dhā dha ni dha ni
dhā pā mā ga ri mā ma mā gā mā mā
Ity ālāpaḥ. Iti gauḍapañcamaḥ.

Jātibhyāṃ kaiśikīṣaḍjamadhyamābhyām upārjitaḥ.
50. Saṃpūrṇaḥ pañcamaprānto grahāṃśaprāptamadhyamaḥ,
ṣaḍjādimūrchanopetaḥ kākalīsamalaṃkṛtaḥ.
51. Ārohivarṇaprollāsiprasannādivibhūṣaṇaḥ,
adbhute karuṇe vīre tathā raudrābhidhe rase
52. prayojyaḥ śiśire cāhno madhyamapraharadvaye,
girīśavallabhaḥ prokto rāgo 'yaṃ gauḍakaiśikaḥ.

45. It is performed in the middle of the day. In this way the experts define the *rāga gauḍakaiśikamadhyama*.

Ālāpa:
sā ri ma pa ma dha ni dha sā sā mā dhā sa sa sa dha dha ma ma ga ma gā ma ma pa ma dha ni dha sa dha ni dha sa sa dha ni dha mā mā dha dha ni dha dha ni dha dha sā rī gā ma dha ma ri ga ga sā sa dha dha sa pā pa dha ni dha mā mā dha ni dha sa pa pa dha pa dha mā mā
Here ends the *ālāpa*. This is *gauḍakaiśikamadhyama*.

46. [The *rāga gauḍapañcama*] is obtained from the modes *dhaivatī* and *ṣaḍjamadhyamā*. *Dhaivata* is its dominant and initial note. *Madhyama* is its final note. The note *pa* is missing.

47. Its melodic figure is *prasannamadhya*. It has a major seventh (*kākalī ni*). Its melodic line is ascending. It pleases Kṛṣṇa and Pradyumna. Its scale begins with *dha*.

48-49. It should be performed by the singers in a great dance, in the middle of the day, when the sentiments of terror, separation of lovers and disgust are expressed. This is the *rāga gauḍapañcama*.

Ālāpa:
dhā dhā ma dha ma dhā ni dhā ni dhā dha sa ni dhā dhā ni dha ni mā mā ni dha ni sā sā sa ri ga dhā dha sā gā mā dha mā dhā dhā dhā pa ma dhā dhā ma sa nī dhā dha ma ma dha ma gā ga sā sā gā mā gā mā mā dha dha sa sa ga ga ma ma ni dhā dhā dha dha ni dha ni dhā dha sa dha ni dha dhā dhā dha ni dha ni dhā pā mā ga ri mā ma mā gā mā mā
Here ends the *ālāpa*. This is *gauḍapañcama*.

49-50. [The *rāga gauḍakaiśika*] springs from the modes *kaiśikī* and *ṣaḍjamadhyamā*. It is heptatonic. *Pañcama* is its final note. *Madhyama*[3] is found in the function of initial note and dominant. Its scale begins with *ṣaḍja*. It is embellished with a major seventh (*kākalī ni*).

51-52. It sounds brilliant due to its ascending melodic line. Its melodic figure is *prassanādi*. It is performed in the case of the sentiments wonder, pity, heroism and fury, at noon, in the cool season. Traditionally the *rāga gauḍakaiśika* pleases Girīśa (Śiva in his aspect of "lord of the mountains").

53. Hetutve ṣaḍjamadhyāyā grahanyāsau sapau svarau.
Kārmāravīkaiśikībhyāṃ tasmād asya janir matā.
54. Ity āha sārakalikākāras. Tatredam ucyate:
Yadi karmāravī hetur, aṃśaḥ ṣaḍjaḥ kathaṃ bhavet?
55. Ṣaḍjamadhyamayotpanno nyāsaḥ syāt kaiśikīkṛtaḥ.
Ṣaḍjamadhyākaiśikībhyāṃ tasmād utpattir iṣyate.

Asyālāpaḥ.
sa nī sā sā rī rī gā sā gā mā pā pa mā mā – gā rī rī gā mā ri gā
ga sā sa dhā sā rī mā pa mā pā pa – pā pa rī rī mā pā dha nī
ni rī ri mā pā dhā sā sā – pā dhā sā rī mā sā pa dha ma pa mā
ma ma pa mā pā pa gā ma ma ga ma ma pa ga ni ni ga ma ma
ga pa pa ga ga ma mā gā gā rī rī mā gā ga rī ri mā gā rī ri ma
gā ga dhā ri mā pa mā pā pā ma ma sa dha mā pa dhā pa mā
ma ma ga mā pā pa
Ity ālāpaḥ. Iti gauḍakaiśikaḥ.
Iti gauḍā bhedās trayo grāmarāgāḥ.

56. Ṣaḍjamadhyamayā jāto grahāṃśanyāsaṣaḍjabhāk,
ṣaḍjādimūrchanaḥ svalpagāndhāraḥ kākalīyutaḥ.
57. Sāvarohiprasannādiḥ pārvatīpativallabhaḥ,
yāme 'hnaś carame raudre rase vīre tathādbhute
58. sauvīro yujyate rāgas tāpasādipraveśane
praveśe gṛhiṇām eṣa rase śānte prayujyate.

Asyālāpaḥ.
ṡā ṡā ṡa dhā ni dha nī ṡā ṡā ṡā dhā nī dhā dha pā pā ri pa ri pā
pa ma dhā ni dhā dha pā – pa dhā nī ṡā sa ni sa ni dha ni dhā
dha pā pā pa dha nī ġā ṙī sa nī dhā ṡa pa dhā ṡa dhā sā rī gā dhā
dhā mā sā pā ni dhā dha mā ma ri ga mā ga ṡā ṡā – sā ri pā pā
pa dhā nī nī sā ni ni dhā dha pā pā – ga rī ma ma ma nī dhā
sā pā dhā sa dhā sā sā
Ity ālāpaḥ. Iti sauvīraḥ.

53. Since *ṣaḍjamadhyamā* is its parent mode, the notes *sa* and *pa* may respectively function as initial note and final note. For that reason the *rāga* is supposed to arise from the modes *kārmāravī* and *kaiśikī*.

54. This is what the author (sc. Mokṣadeva) of the [Saṅgīta]sārakalikā says. In this connection one may ask: "If *kārmāravī* is the *rāga*'s parent mode, how could *ṣaḍja* be its dominant?"

55. It is the final note taken from the mode *ṣaḍjamadhyamā* used in the mode *kaiśikī*. Therefore the *rāga*'s origin should be traced back to the modes *ṣaḍjamadhyamā* and *kaiśikī*.

Ālāpa:

sa nī sā sā rī rī gā sā gā mā pā pa mā mā – gā rī rī gā mā ri gā ga
sā sa dhā sā rī mā pa mā pā pa – pā pa rī rī mā pā dha nī ni rī ri
mā pā dhā sā sā – pā dhā sā rī mā sā pa dha ma pa mā ma ma pa
mā pā pa gā ma ma ga ma ma pa ga ni ni ga ma ma ga pa pa ga
ga ma mā gā gā rī rī mā gā ga rī ri mā gā rī ri ma gā ga dhā ri mā
pa mā pā pā ma ma sa dha mā pa dhā pa mā ma ma ga mā pā pa

Here ends the *ālāpa*. This is *gauḍakaiśika*.

These are the three *grāmarāga* of the brilliant (*gauḍa*) class.

56. [The *rāga sauvīra*] springs from the mode *ṣaḍjamadhyamā*. *Ṣaḍja* is its initial note, dominant and final note. Its scale begins with *ṣaḍja*. The note *gāndhāra* is very rare. [The *rāga*] has a major seventh (*kākalī ni*).

57-58. Its melodic line is descending. Its melodic figure is *prasannādi*. It pleases Pārvatī's husband (i.e. the god Śiva). The *rāga sauvīra* is performed during the last period of the day (3 p.m. to 6 p.m.), in the case of the sentiments fury, heroism and wonder, when ascetics, etc. enter the stage. It is rendered in the pacifying sentiment, when householders enter the stage.

Ālāpa:

ṡā ṡā ṡa dhā ni dha nī ṡā ṡā ṡā dhā nī dhā dha pā pā ri pa ri pā pa
ma dhā ni dhā dha pā – pa dhā nī ṡā sa ni sa ni dha ni dhā dha pā
pā pa dha nī ġā ṙī sa nī dhā ṡa pa dhā ṡa dhā sā rī gā dhā dhā mā
sā pā ni dhā dha mā ma ri ga mā ga ṡā ṡā – sā ri pā pā pa dhā nī
nī sā ni ni dhā dha pā pā – ga rī ma ma ma nī dhā sā pā dhā sa dhā
sā sā

Here ends the *ālāpa*. This is *sauvīra*.

59. Ṣaḍjamadhyamayā jātyā sadhaivatyā vinirmitaḥ,
sa sañcāriprasannānto grahāṃśanyāsaṣaḍjabhāk.
60. Svalpapañcamasañcārakākalyantararañjitaḥ,
rudramodakaś cādyamūrchanaḥ prāvṛḍāgame
61. dinasya carame yāme vīre raudre tathādbhute
yuddhavīre prayoktavyaḥ ṭakkarāgo manīṣibhiḥ.

Asyālāpaḥ.
sā sa dhā dha mā ma rī gā rī nī ni dhā dha mā ma rī gā rī ga
ma ma gā gā mā dhā dha nī ni dhā dha dhā ma ga dhā sa ga dhā
mā gā ga – sā sa dhā dha mā ma gā rī ma ga ma gā ga sā ga
mā dhā dha nī ni dhā dha ga dha ni dhā ni dha sā sa dha ni dha
sa dha gā ri gā sā rī sā ri ga ma dha ma ri ri ga sa ni dha mā
mā ma ga ga ma ma dha dha ma ma ni ni dha ma sa ga ga dha
dha ni ni dha ni dha mā mā ga ga ma ma dha dha ni dha ni sā
rī gā dha ni dha sā sa sā ṡa
Ity ālāpaḥ. Iti ṭakkarāgaḥ.

62. Ṣaḍjamadhyamayā jātyā yasyotpattiḥ prajāyate,
madhyamāṃśagrahanyāsaḥ kākalyantaraśobhitaḥ.
63. Ārohiṇiprasannādir alaṃkāro, 'sya pūrṇatā,
śṛṅgāro hāsyaśāntau ca mūrchanā madhyamādikā.
64. Paścimaprahare cāhno gātavyaḥ, śukradaivataḥ
saṃbhaved, bharataprokto rāgo vesaraṣāḍavaḥ.

Asyālāpaḥ.
ma mā gā mā ma mā mā ma pa dha ni sa ri ga ma ma dha ni
ri ri – ga sā sa ni dha sa ni dha pā pā pa pa sa sa ni dha ni mā
ma – dhā dha pa dha pa dha sā dha sā dha sa ri ga sa sa – ri
ga ri dha pā ri ga ri sa ri ga sā sa ga sā sā ma sā sa ni dha sa ni
dha pā pā pa ni mā ma dha dha pa dha pa dha sā dha sa ri ga
ga ma ga sa sa dha sa sa ni dha pā pā – dha pa pa dha pa dha
mā mā
Ity ālāpaḥ. Iti vesaraṣāḍavaḥ.

59. [The *rāga ṭakka*] is formed by the modes *ṣaḍjamadhyamā* and *dhaivatī*. Its melodic line is unsteady. Its melodic figure is *prasannānta*. It has *ṣaḍja* in the function of initial note, dominant and final note.

60-61. In its melodic movement the note *pañcama* is very rare. It is embellished with the major seventh (*kākalī ni*) and the major third (*antara ga*). It pleases Rudra. Its scale is the first [*mūrchanā* of the *ṣaḍjagrāma* tone system]. The *rāga ṭakka* should be performed by the experts at the beginning of the rainy season, during the last period of the day (3 p.m. to 6 p.m.), in the case of the sentiments heroism, fury and wonder as well as heroism in a battle.

Ālāpa:
sā sa dhā dha mā ma rī gā rī nī ni dhā dha mā ma rī gā rī ga ma
ma gā gā mā dhā dha nī ni dhā dha dhā ma ga dhā sa ga dhā mā
gā ga – sā sa dhā dha mā ma gā rī ma ga ma gā ga sā ga mā dhā
dha nī ni dhā dha ga dha ni dhā ni dha sā sa dha ni dha sa dha gā
ri gā sā rī sā ri ga ma dha ma ri ri ga sa ni dha mā mā ma ga ga ma
ma dha dha ma ma ni ni dha ma sa ga ga dha dha ni ni dha ni dha
mā mā ga ga ma ma dha dha ni dha ni sā rī gā dha ni dha sā sa sā ṡa
Here ends the *ālāpa*. This is the *rāga ṭakka*.

62. The basic structure of [the *rāga vesaraṣāḍava*] derives from the mode *ṣaḍjamadhyamā*. *Madhyama* is its dominant, initial note and final note. It is embellished with a major seventh (*kākalī ni*) and a major third (*antara ga*).

63. It has an ascending melodic line and contains the melodic figure *prasannādi*. It is heptatonic. [Its sentiments] are love, mirth and peace. Its scale begins with *madhyama*.

64. It should be sung during the last period of the day. Its presiding deity is the planet Venus (Śukra). This is the *rāga vesaraṣāḍava* as mentioned by Bharata.

Ālāpa:
ma mā gā mā ma mā mā ma pa dha ni sa ri ga ma ma dha ni ri ri
– ga sā sa ni dha sa ni dha pā pā pa pa sa sa ni dha ni mā ma –
dhā dha pa dha pa dha sā dha sā dha sa ri ga sa sa – ri ga ri dha
pā ri ga ri sa ri ga sā sa ga sā sā ma sā sa ni dha sa ni dha pā pā pa
ni mā ma dha dha pa dha pa dha sā dha sa ri ga ga ma ga sa sa dha
sa sa ni dha pā pā – dha pa pa dha pa dha mā mā
Here ends the *ālāpa*. This is *vesaraṣāḍava*.

65. Jātibhyāṃ pañcamīṣaḍjamadhyamābhyām upārjitaḥ,
grahāṃśapañcamaḥ svalpagāndhāraḥ kākalīyutaḥ.
66. Madhyamāntaḥ pañcamādimūrchanāmūrchitodayaḥ,
ārohivarṇasaṃpṛktaḥ prasannāntopalakṣitaḥ.
67. Saṃpūrṇaś carame yāme vāsarasyotsave yathā
rase prayojyaḥ śṛṅgāre tathā hāsye śivapriyaḥ.
68. Boṭṭarāgo bhaved evaṃ gātramaṇḍalamandiraṃ.

Asyālāpaḥ.
pā pā pa dhā dha mā ma gā ga rī ri ri pa mā – ri ma gā ga pā
pa pa pa sa nī dhā dha dha ma sā sa sa ma gā ga ri rī ri ri pa
mā sā pā pa sa sa ri pā pa ma pā dha ni pa dha ma dha ma ga
rī ri ri – sā sā ma sā mā ga rī ni rī ni rī ni dha ni dhā dha pā
dha mā ma gā gā rī ri ri sā sa ri ga mā mā mā
Ity ālāpaḥ. Iti boṭṭarāgaḥ.

Kaiśikyā janitaḥ ṣaḍjagrahāṃśāntopaśobhitaḥ
69. ṣaḍjādimūrchanaḥ stokadhaivataḥ kākalīyutaḥ,
prasannamadhyārohibhyāṃ maṇḍito, vīraraudrayoḥ
70. adbhute śiśire cāhnaḥ prāntayāme viyogako,
keśavaprītikṛd geyo rāgo mālavakaiśikaḥ.

Asyālāpaḥ.
[sā] nī nī pā pa mā ma gā rī gā nī sā sa sa ma ni ri ga gā ga rī
ri rī pa mā ma ma ni pā pa pa ni pa ni rī pā sa nī rī rī pā sa nī
rī pā sa nī rī sā nī sā sā sa ni sa nī ni pa ni pā pā ga ma ga ga
ga ga pa ma ga gā ma gā – ga rī ri ri ma sā sā rī mā pa sa nī
rī pā mā nī rī sā ni sa ni sa ni ni pā pa ni pa ni pā pā – ga ma
gā – pa ma gā – ma ma gā ga rī ri pa ma ga pā pa nī rī pā pā
sa nī rī pā sa nī rī sā ni sā sa ni ni dha pa mā ga ga sa nī rī sa
nī sā sā
Ity ālāpaḥ. Iti mālavakaiśikaḥ.

65. [The *rāga boṭṭa*] is acquired from the modes *pañcamī* and *ṣaḍjamadhyamā*. *Pañcama* is its initial note and dominant. Its *gāndhāra* is very rare. It has a major seventh (*kākalī ni*).

66. *Madhyama* is its final note. Its scale begins with *pañcama*[4]. Its melodic line is ascending. Its characteristic melodic figure *prasannānta*.

67-68. It is heptatonic. It should be performed during the last period of the day, during festivals and in the case of the sentiments love and mirth. It pleases Śiva. In this way the *rāga boṭṭa* is explained by the assembly of musical experts.

Ālāpa:
pā pā pa dhā dha mā ma gā ga rī ri ri pa mā – ri ma gā ga pā pa
pa pa sa nī dhā dha dha ma sā sa sa ma gā ga ri rī ri ri pa mā sā pā
pa sa sa ri pā pa ma pā dha ni pa dha ma dha ma ga rī ri ri – sā
sā ma sā mā ga rī ni rī ni rī ni dha ni dhā dha pā dha mā ma gā gā
rī ri ri sā sa ri ga mā mā mā
Here ends the *ālāpa*. This is the *rāga boṭṭa*.

68-69. [The *rāga mālavakaiśika*] springs from the mode *kaiśikī*. It has *ṣaḍja* in the function of initial note, dominant and final note. Its scale begins with *ṣaḍja*. Its *dhaivata* is a weak note. It has a major seventh (*kākalī ni*).

69-70. It is embellished with the melodic figure *prasannamadhya*. It has an ascending melodic line. It should be performed in the case of heroism, fury and wonder, in the cool season, during the last period of the day. The *rāga mālavakaiśika* should be sung to please Keśava (Viṣṇu-Kṛṣṇa).

Ālāpa:
[sā] nī nī pā pa mā ma gā rī gā nī sā sa sa ma ni ri ga gā ga rī ri rī
pa mā ma ma ni pā pa pa ni pa ni rī pā sa nī rī rī pā sa nī rī pā sa
nī rī sā nī sā sā sa ni sa nī ni pa ni pā pā ga ma ga ga ga ga pa ma
ga gā ma gā – ga rī ri ri ma sā sā rī mā pa sa nī rī pā mā nī rī sā
ni sa ni sa ni ni pā pa ni pa ni pā pā – ga ma gā – pa ma gā – ma
ma gā ga rī ri pa ma ga pā pa nī rī pā pā sa nī rī pā sa nī rī sā ni
sā sa ni ni dha pa mā ga ga sa nī rī sa nī sā sā
Here ends the *ālāpa*. This is *mālavakaiśika*.

71. Madhyamāpañcamījanmā rāgo mālavapañcamaḥ,
pañcamāṃśagrahanyāsasaṃyuktaḥ kākalīyutaḥ.
72. Alpagāndhārasaṃpanno hṛṣyakāmūrchanānvitaḥ.
Sārohī sa prasannāntasamalaṃkṛtirañjitaḥ.
73. Ahnaś caturthaprahare hāsyaśṛṅgārayos tathā,
tathā kañcukipātrasya praveśe viprayogake
74. gītavidyāviśeṣajñaiḥ prayojyaḥ ketudaivataḥ.

Asyālāpaḥ.
[pā] mā pā rī gā sā dhā nī dhā pā pa – mā ma rī gā sā dha nī
pā pā – pa dha nī dhā pa dha nī sā pa pa – mā ma rī gā sa dha
nī dhā pa sa nī dhā dha ga sā sa sa sa mā gā ga rī ri ri pā sā rī
gā rī pā rī gā rī mā ma – rī gā rī nī rī gā mā pā dhā sa sa nī pā
dhā mā rī gā sā dhā nī – dhā mā gā rī mā sā sa nī dhā pā pā
Ity ālāpaḥ. Iti mālavapañcamaḥ.

Dhaivatīmadhyamājātijanitaṣ ṭakkakaiśikaḥ.
75. Kākalyantarasaṃpanno grahāṃśanyāsadhaivataḥ,
ārohī sa prasannādisamalaṃkṛtibhūṣitaḥ.
76. Paścime prahare cāhnaḥ sottarāyatamūrchanaḥ
praveśe sauvidallasya tathā proddāmanartane
77. kāmeśavallabho geyaḥ sa bībhatse bhayānake.

Asyālāpaḥ.
dhā dha dha rī ri mā ma dha – pā mā ri mā dha ma ma dhā dhā
sa dha dha pā ma ri mā sā ri mā dha pa ma dhā dha – pā dhā
sā sā nī dhā dhā dhā mā sā mā ri dhā dhā – ni ni sā dhā dhā
Ity ālāpaḥ. Iti ṭakkakaiśikaḥ.

71. The *rāga mālavapañcama* springs from the modes *madhyamā* and *pañcamī*. *Pañcama* is its dominant, initial note and final note. It has a major seventh (*kākalī ni*).

72. Its *gāndhāra* is a rare note. Its scale is *hṛṣyakā*. Its melodic line is ascending and it is embellished with the melodic figure *prasannānta*.

73-74. It should be performed by people who know the details of the science of vocal music, during the fourth period of the day (i.e. 3 p.m. to 6 p.m.), in the case of mirth and love, and, when in a quarrel an armoured actor enters the stage. Its presiding deity is Ketu (''the dragon's tail'', i.e. the descending node).

Ālāpa:
[pā] mā pā rī gā sā dhā nī dhā pā pa – mā ma rī gā sā dha nī pā
pā – pa dha nī dhā pa dha nī sā pa pa – mā ma rī gā sa dha nī dhā
pa sa nī dhā dha ga sā sa sa sa mā gā ga rī ri ri pā sā rī gā rī pā rī
gā rī mā ma – rī gā rī nī rī gā mā pā dhā sa sa nī pā dhā mā rī gā
sā dhā nī – dhā mā gā rī mā sā sa nī dhā pā pā
Here ends the *ālāpa*. This is *mālavapañcama*.

74-75. [The *rāga*] *ṭakkakaiśika* springs from the modes *dhaivatī* and *madhyamā*. It has a major seventh (*kākalī ni*) and a major third (*antara ga*). *Dhaivata* is its initial note, dominant and final note. Its melodic line is ascending and it is embellished with the melodic figure *prasannādi*.

76-77. Its scale is *uttarāyatā*. It should be sung during the last period of the day, when the chamberlain enters the stage, in a great dance and in the case of disgust and terror. It pleases Śiva (in his aspect of ''enemy of the god of love'', *kāmeśa*)[5].

Ālāpa:
dhā dha dha rī ri mā ma dha – pā mā ri mā dha ma ma dhā dhā
sa dha dha pā ma ri mā sā ri mā dha pa ma dhā dha – pā dhā sā
sā nī dhā dhā dhā mā sā mā ri dhā dhā – ni ni sā dhā dhā
Here ends the *ālāpa*. This is *ṭakkakaiśika*.

Dhaivatyārṣabhikāvarjyaśuddhājo ridhavarjitaḥ.
78. Saprasannādyalaṃkāro grahāṃśanyāsaṣaḍjabhāk,
ārohivarṇasaṃyuktaḥ śuddhamadhyādimūrchanaḥ.
79. Sakākalī rase raudre sādbhute vīrasañjñake
vasante paścime yāme śambarāripriyaṅkaraḥ
80. sambhoge gītatatvajñair hindolo viniyujyate.

Asyālāpaḥ.
sa nī pā pa ma gā ga mā nī sā mā ma – sā ni pa nī pā pā sa nī
sā gā pa nī sa nī pa nī pā pā mā ma gā ga sā sa mā ma gā ga
sā mā mā pā – pā mā mā gā ga nī ni – ga pa pā ga ma ma gā
ma nī – sa nī sā sa nī pā pā – mā ma gā – ga sā sa mā – pā
pa pa – ni ni sa sa ga ga pa pa ni ni sa nī sa
Ityālāpaḥ. [Iti hindolaḥ].
Iti vegasvarā aṣṭau grāmarāgāḥ.

Ṣāḍjīdhaivatikājātīsamutpannaḥ sakākaliḥ.
81. Ṣaḍjagrahāṃśakanyāsas tathā ṣaḍjādimūrchanaḥ,
prasannamadhyālaṃkāraḥ pūrṇaś cārohivarṇabhāk.
82. Vīre rase sa hāsye ca sandhau nirvahaṇe tathā
grāmarāgaḥ śakākhyo 'yaṃ prayojyo rudradaivataḥ.
83. Pīḍanaṃ pañcamasyeti kalikākṛd ihābhyadhāt.

Athālāpaḥ.
sa nī dha nī ṡā sa pā dhā nī sā dhā – dha nī rī ri – mā mā ni
dhā dha – ṁā dha nī dha dha ni – rī [gā sā sā].
Ity ālāpaḥ. Iti śakaḥ.

Prokto niṣādanīṣaḍjamadhyamājātisambhavaḥ.
84. Ṣaḍjagrahāṃśasaṃpanno madhyamanyāsaśobhitaḥ,
vibhātaḥ svalpatāṃ prāptau svarāv ṛṣabhapañcamau.

77-78. [The *rāga hindola*] springs from the pure [modes], excepting *dhaivatī* and *ārṣabhī*. The notes *ri* and *dha* are missing. Its melodic figure is *prasannādi*. *Ṣaḍja* is its initial note, dominant and final note. It has an ascending melodic line. Its basic scale is *śuddhamadhyā*.

79-80. It has a major seventh (*kākalī ni*). *Hindola* should be performed by the experts of vocal music in the case of the sentiments fury, wonder and heroism, in spring, during the last period of the day, to please Śiva (*śambarāri*, "enemy of Śambara-Kāmadeva"), and, when lovers meet [on the stage].

Ālāpa:
sa nī pā pa ma gā ga mā nī sā mā ma – sā ni pa nī pā pā sa nī sā
gā pa nī sa nī pa nī pā pā mā ma gā ga sā sa mā ma gā ga sā mā
mā pā – pā mā mā gā ga nī ni – ga pa pā ga ma ma gā ma nī –
sa nī sā sa nī pā pā – mā ma gā – ga sā sa mā – pā pa pa – ni ni
sa sa ga ga pa pa ni ni sa nī sa
Here ends the *ālāpa*. [This is the *rāga hindola*].
These are the eight *grāmarāga* of the passionate (*vegasvara* = *vesara*) class.

80-81. [The *rāga śaka*] springs from the modes *ṣāḍjī* and *dhaivatī*. It has a major seventh (*kākalī ni*). *Ṣaḍja* is its initial note, dominant and final note. Its scale begins with *ṣaḍja*. Its melodic figure is *prasannamadhya*. It is heptatonic. Its melodic line is ascending.

82-83. The *grāmarāga śaka* should be performed in the case of the sentiments heroism and mirth, at the moment of the dramatic catastrophe (*nirvahaṇa*). Its presiding deity is Rudra. The note *pañcama* is rendered with a stress ornament (*pīḍā*)[6]. This is the opinion of the author (sc. Mokṣadeva) of the [Saṅgītasāra]kalikā.

Ālāpa:
sa nī dha nī ṡā sa pā dhā nī sā dhā – dha nī rī ri – mā mā ni dhā
dha – ṁā dha nī dha dha ni – rī [gā sā sā][7].
Here ends the *ālāpa*. This is *śaka*.

83-84. Traditionally, [the *rāga rūpasādhārita*] arises from the modes *niṣādinī* (= *naiṣādī*) and *ṣaḍjamadhyamā*. *Ṣaḍja* is its initial note and dominant. *Madhyama* is its final note. The notes *ṛṣabha* and *pañcama* are very rare.

85. Yuktaḥ kākalinā pūrṇas tathā ṣaḍjādimūrchanaḥ,
prasannamadhyālaṃkāramaṇḍitaś cāvarohiṇī.
86. Raudre tathādbhute vīre karuṇeva prayojitaḥ
rūpasādhārito rāgaḥ sadā candrāṃśudaivataḥ.

Asyālāpaḥ.
[sā] rī mā dhā nī dhā pā dhā pā pa sā ri mā gā mā ma – ni dhā
nī dhā pā pa pa mā nī dhā pā ma ga mā mā
Ity ālāpaḥ. Iti rūpasādhāritaḥ.

87. Śuddhamadhyamayodbhūtaḥ svalpākṛtanigasvaraḥ,
ṣaḍjagrahāṃso manyāsaḥ saṣaḍjādikamūrchanaḥ.
88. Prasannamadhyālaṃkārayukta ārohivarṇabhāk,
vīraraudrādbhutarase geyo bhammāṇapañcamaḥ.
89. Pathibhraṣṭe vanabhrānte niyukto 'yaṃ śivapriyaḥ.

Asyālāpaḥ.
[sā] dhā pā dhā dhā – pā dhā pā mā gā rī mā pā dhā dhā – dhā
pā mā rī mā pā dhā sā rī ri mā rī sā sā dhā sa nī dhā pā mā mā
mā mā
Ity ālāpaḥ. Iti bhammāṇapañcamaḥ.

Yatrarṣabho bhaved aṃśo grahaḥ syāt ṣaḍjakaḥ svaraḥ.
90. Kāraṇaṃ kaiśikījātir atisvalpas tatharṣabhaḥ.
Ārohiśāligāndhāraniṣādasvaramañjulaḥ.
91. Mandrago yatra jāyate tathā gāndhāraṣaḍjakau.
Prasannādyantabhūṣaḥ syāt sauvīrīmūrchanas tataḥ.
92. Yasya syād yojanaṃ raudre rase vīre tathādbhute,
girīśadaivataṃ prāhus taṃ rāgaṃ ṣaḍjakaiśikam.

85. It has a major seventh (*kākalī ni*). It is heptatonic. Its scale begins with *ṣaḍja*. It is embellished with the melodic figure *prasannamadhya*. Its melodic line is descending.

86. The *rāga rūpasādhārita* is performed in the case of the sentiments fury, wonder, heroism and pity, at any time. Its presiding deity is the sun (*candrāṃśu*, "with golden rays")[8].

Ālāpa:
[sā] rī mā dhā nī dhā pā dhā pā pa sā ri mā gā mā ma – ni dhā nī dhā pā pa pa mā nī dhā pā ma ga mā mā
Here ends the *ālāpa*. This is *rūpasādhārita*.

87. [The *rāga bhammāṇapañcama*] springs from [the mode] *śuddhamadhyamā*. Its notes *ni* and *ga* should be rarely used. *Ṣaḍja* is its initial note and dominant. *Ma* is its final note. Its scale begins with *ṣaḍja*.

88-89. It contains the melodic figure *prasannamadhya*. It has an ascending melodic line. *Bhammāṇapañcama* should be sung in the case of the sentiments heroism, fury and wonder. It should be performed, when [in a play] somebody who has lost his way is roaming about in the wood. It pleases Śiva.

Ālāpa:
[sā] dhā pā dhā dhā – pā dhā pā mā gā rī mā pā dhā dhā – dhā pā mā rī mā pā dhā sā rī ri mā rī sā sā dhā sa nī dhā pā mā mā mā mā
Here ends the *ālāpa*. This is *bhammāṇapañcama*.

89-90. While [in the *rāga ṣaḍjakaiśika*] *ṛṣabha* functions as a dominant, *ṣaḍja* is the initial note. The basis [of this *rāga*] is the mode *kaiśikī*. However, *ṛṣabha* is a very rare note. The melodic line is ascending. [The *rāga*] is charming on account of its *gāndhāra* and *niṣāda* (which may function as final notes).

91. The note *ga* may appear in its lower octave; in the same way *gāndhāra* and *ṣaḍja*. *Prasannādyanta* is its melodic figure. Its scale is *sauvīrī*.

92. Its performance [should take place] in the case of the sentiments fury, heroism and wonder. They say that the *rāga ṣaḍjakaiśika* has Śiva ("the lord of the mountains", *girīśa*) as its presiding deity.

Asyālāpaḥ.
sā sa nī gā mā pa mā dhā pa – mā mā sā – sā gā mā pā pā
– ma ga ma dhā mā ni dhā nī ni – ni dhā ma ni dhā rī gā rī
mā dhā mā pā ma pa dha pa – mā mā sā sā sā rī mā pā pā pā
mā gā nī nī ni dhā nī sā sā – ni dhā mā ni dhā nī nī ni gā gā
Ity ālāpaḥ. Iti ṣaḍjakaiśikaḥ.

93. Madhyamāpañcamījātijanito nartarāgakaḥ,
pañcamāṃśagrahopeto madhyamanyāsarañjitaḥ.
94. Kākalīkalitaḥ svalpagāndhārakramabhūṣitaḥ,
prasannamadhyālaṃkārayuktaḥ pañcamamūrchanaḥ.
95. Sañcārivarṇasaṃyuktas tathā kaśyapadaivataḥ,
śṛṅgāre ca rase hāsye cārimaṇḍalakādiṣu
96. saṃprayojyaḥ sadā sadbhiḥ, svasreyasakaraḥ paraḥ.
Kāraṇaṃ nartarāgasya dhaivatī kecid ūcire.

Asyālāpaḥ.
pā pā dha mā dhā sā gā pā mā mā pā mā pā dhā – nī dhā sā
– ni dha pā mā gā rī mā mā – gā pā mā mā
Iti nartarāgaḥ.

97. Gāndhārīraktagāndhārījātibhyām udayaṃgataḥ.
Grahāṃśanyāsagāndhāro hariṇāśvākhyamūrchanaḥ.
98. Prasannamadhyāsañcārivarṇaḥ kākalikomalaḥ,
vismaye karuṇe hāsye sādbhute rāhuvallabhaḥ
99. gāndhārapañcamo rāgaḥ saṅgītajñaiḥ pragīyate.

Asyālāpaḥ.
gā gā sā gā rī gā gā gā gā – mā pā mā gā mā nī dhā nī gā sā
dhā nī gā rī gā nī gā mā nī dhā pā pā gā ga dhā pā mā gā rī
gā sā sā rī gā gā
Iti gāndhārapañcamaḥ.

Ālāpa:
sā sa nī gā mā pa mā dhā pa – mā mā sā – sā gā mā pā pā – ma ga ma dhā mā ni dhā nī ni – ni dhā ma ni dhā rī gā rī mā dhā mā pā ma pa dha pa – mā mā sā sā sā rī mā pā pā pā mā gā nī nī ni dhā nī sā sā – ni dhā mā ni dhā nī nī ni gā gā
Here ends the *ālāpa*. This is *ṣaḍjakaiśika*.

93. The *rāga narta* springs from the modes *madhyamā* and *pañcamī*. *Pañcama* is its dominant and initial note. *Madhyama* is its final note.

94. It has a major seventh (*kākalī ni*). It has a melodic movement in which *gāndhāra* is very rare. It contains the melodic figure *prasannamadhya*. Its scale begins with *pañcama*.

95-96. It has an unsteady melodic line. Kaśyapa is its presiding deity. It may be performed by the experts at any time, in the case of the sentiments love and mirth and in [dramatic situations such as] meetings of wandering people. It will bring fame to the one who sings it. According to some people the mode *dhaivatī* is the basis of the *rāga narta*.

Ālāpa:
pā pā dha mā dhā sā gā pā mā mā pā mā pā dhā – nī dhā sā – ni dha pā mā gā rī mā mā – gā pā mā mā
[Here ends the *ālāpa*.] This is the *rāga narta*.

97-98. [The *rāga gāndhārapañcama*] is born from the modes *gāndhārī* and *raktagāndhārī*. *Gāndhāra* is its initial note, dominant and final note. Its scale is *hariṇāśvā*. [Its melodic figure is] *prasannamadhya*. It has an unsteady melodic line. It sounds sweet on account of its major seventh (*kākalī ni*).

98-99. The *rāga gāndhārapañcama* is sung by the musical experts in the case of arrogance, pity, mirth and wonder. It pleases Rāhu (''the dragon's head'', i.e. the descending node).

Ālāpa:
gā gā sā gā rī gā gā gā gā – mā pā mā gā mā nī dhā nī gā sā dhā nī gā rī gā nī gā mā nī dhā pā pā gā ga dhā pā mā gā rī gā sā sā rī gā gā
[Here ends the *ālāpa*.] This is *gāndhārapañcama*.

Dhaivatīmadhyamopetapañcamījātisambhavaḥ.
100. Dhaivatāṃśagrahaḥ pānto dhaivatādikamūrchanaḥ,
prasannamadhyālaṃkāras tadvad ārohivarṇabhāk
101. yamapriyaḥ syāt karuṇe kakubhaḥ śaradāgame.

Asyālāpaḥ.
dhā dhā dhā dha nī dhā dhā dha nī rī gā sā ni dhā dha sā sā
sa nī sa nī dhā dha – pa nī mā gā śā dhā dhā dha nī dhā mā
gā rī gā mā dhā mā gā rī gā sā nī dhā dhā – dha dha ni ni sa
sa ri ri ga ga ma ma dhā dhā dha nī pā mā – ni sā nī rī ri ni
sā ni dhā dhā mā pā nī dhā [pā]
Iti kakubhaḥ.
Iti sādhāraṇā bhedāḥ sapta grāmarāgāḥ.

Śakādyatilako jñeyo naiṣādīpañcamībhavaḥ
102. niṣādāṃśagrahaś caiva pañcamanyāsasaṃyutaḥ.

Asyālāpaḥ.
nī rī nī sā – nī gā ga sā sa – dhā dha mā – mā ga mā ni dha
ni pā dha mā dha ma mā pā pā
Iti śakatilakaḥ.

Madhyamarṣabhikājātaḥ ṣaḍjagrāmasamāśrayaḥ.
103. Ṛṣabhāṃśagraho nyāsamadhyamaḥ śaṃkarapriyaḥ.
Prasannādyantaḥ sampanno vīre raudre 'dbhute rase
104. revaguptaḥ prayoktavyaś cārimaṇḍalakādiṣu.

99-100. [The *rāga kakubha*] springs from the modes *dhaivatī*, *madhyamā* and *pañcamī*. *Dhaivata* is its dominant and initial note. *Pa* is its final note. Its scale begins with *dhaivata*[9]. Its melodic figure is *prasannamadhya* and its melodic line is ascending. *Kakubha* pleases Yama and is [performed] in the case of pity, at the beginning of the autumn.

Ālāpa:
dhā dhā dhā dha nī dhā dhā dha nī rī gā sā ni dhā dha sā sā sa nī sa nī dhā dha – pa nī mā gā ṡā dhā dhā dha nī dhā mā gā rī gā mā dhā mā gā rī gā sā nī dhā dhā – dha dha ni ni sa sa ri ri ga ga ma ma dhā dhā dha nī pā mā – ni sā nī rī ri ni sā ni dhā dhā mā pā nī dhā [pā]
[Here ends the *ālāpa*.] This is *kakubha*.
These are the seven *grāmarāga* of the universal (*sādhāraṇa*) class.

101-102. One should understand that [the *rāga*] *śakatilaka* springs from the modes *naiṣādī* and *pañcamī*. *Niṣāda* is its dominant and initial note. *Pañcama* is its final note. [It is heptatonic. It has a major seventh (*kākalī ni*). Its scale begins with *ni*. Its melodic line is unsteady and its melodic figure is *prasannānta*. This *uparāga śakatilaka* is based on the *ṣaḍjagrāma* tone-system, because it is connected with the mode *dhaivatī*.][10]

Ālāpa:
nī rī nī sā – nī gā ga sā sa – dhā dha mā – mā ga mā ni dha ni pā dha mā dha ma mā pā pā
[Here ends the *ālāpa*.] This is *śakatilaka*.

102-103. [The *rāga revagupta*] springs from the modes *madhyamā* and *ārṣabhī*. It is based on the *ṣaḍjagrāma* tone-system. *Ṛṣabha* is its dominant and initial note. *Madhyama* is its final note. It pleases Śaṃkara (i.e. the god Śiva).

103-104. It contains the melodic figure *prasannādyanta*. It should be performed in the case of the sentiments heroism, fury and wonder, and in dramatic situations such as a meeting of wandering people. [It has a major seventh (*kākalī ni*). It is heptatonic and has an ascending melodic line. Its scale begins with *ṣaḍja*.][11]

Asyālāpaḥ.
rī rī ri gā mā gā rī ri rī mā pā nī pā pā – sā sa nī ni rī ri – ri
pa rī ri – gā mā – ga pa ga mā ma gā ga rī ri – ri ri ga ga
ma ma ri ri ga ga ga sa sa sa ga sa dha dha ni pā pā pā pā pa
ni pa ni dha ni sā sa dhā ni dhā dha pā pa sa ni sā ri mā gā ga
rī ri [mā]
Iti revaguptaḥ.

Dhaivatyārṣabhikājātaḥ saiva pañcamaṣāḍavaḥ.
105. Ṛṣabhāṃśagrahanyāso madhyamagrāmasaṃśrayaḥ.
Sakalopanataḥ kvāpi madhyamāntaḥ sakākaliḥ.
106. Ārohivarṇasaṃyuktaḥ prasannādyantabhūṣitaḥ,
prayojyaḥ sundarīhāsye vīre raudre tathādbhute.

Asyālāpaḥ.
rī ri ri nī dhā pā pā – nī sa nī rī ma nī rī ma gā mā mā gā mā
pā mā ga rī ri – ri pā mā gā rī sā gā sā nī dhā pā pā nī sa nī
– rī sa gā mā mā - sa ga pa ma ga pa ma ga pa ma ga ga ma
ma ga ga rī ri dhā rī ri – mā ma gā gā rī sā gā sā nī dhā pā
pā nī sa rī rī rī sa nī rī sa gā mā mā
Iti pañcamaṣāḍavaḥ.

107. Pañcamīnandayantībhyāṃ nāgagāndhārasambhavaḥ.
Pagraho nyāsagāndhārasaptasvarakṛtāśrayaḥ.

Asyālāpaḥ.
pā mā dhā nī mā ma ri gā – ri mā ga mā gā rī nī sā ri mā dhā
mā dhā mā ga ri mā gā ga
Iti nāgagāndhāraḥ.

108. Dhaivatīṣaḍjikākhyābhyāṃ nirmitaṣ ṭakkasaindhavaḥ.
Ṣaḍjasvaragrahanyāso gītavyaḥ pañcamojjhitaḥ.

Ālāpa:
rī rī ri gā mā gā rī ri rī mā pā nī pā pā – sā sa nī ni rī ri – ri pa
rī ri – gā mā – ga pa ga mā ma gā ga rī ri – ri ri ga ga ma ma ri
ri ga ga ga sa sa sa ga sa dha dha ni pā pā pā pā pa ni pa ni dha ni
sā sa dhā ni dhā dha pā pa sa ni sā ri mā gā ga rī ri [mā]
[Here ends the *ālāpa*.] This is *revagupta*.

104-105. [The *rāga*] *pañcamaṣāḍava* springs from the modes *dhaivatī* and *ārṣabhī*. *Ṛṣabha* is its dominant, initial note and final note. It is based on the *madhyamagrāma* tone-system[12].

105-106. Its scale is *kalopanatā*. In some cases *madhyama* may function as its final note. It has a major seventh (*kākalī ni*) and an ascending melodic line. It is embellished with the melodic figure *prasannādyanta*. It should be performed, when women are laughing [on the stage] and when [the sentiments] heroism, fury and wonder [are expressed].

Ālāpa:
rī ri ri nī dhā pā pā – nī sa nī rī ma nī rī ma gā mā mā gā mā pā
mā ga rī ri – ri pā mā gā rī sā gā sā nī dhā pā pā nī sa nī – rī sa
gā mā mā – sa ga pa ma ga pa ma ga pa ma ga ga ma ma ga ga
rī ri dhā rī ri – mā ma gā gā rī sā gā sā nī dhā pā pā nī sa rī rī rī
sa nī rī sa gā mā mā
[Here ends the *ālāpa*.] This is *pañcamaṣāḍava*.

107. The [*rāga*] *nāgagāndhāra* springs from the modes *pañcamī* and *nandayantī*[13]. *Pa* is its initial note and *gāndhāra* is its final note. It is based on [a scale] containing all the seven notes.

Ālāpa:
pā mā dhā nī mā ma ri gā – ri mā ga mā gā rī nī sā ri mā dhā mā
dhā mā ga ri mā gā ga
[Here ends the *ālāpa*.] This is *nāgagāndhāra*.

108. [The *rāga*] *ṭakkasaindhava* is formed from the modes *dhaivatī* and *ṣāḍjī*. *Ṣaḍja* is its initial and final note. It should be sung without *pañcama*[14].

Asyālāpaḥ.
sa ni sa ni dha ma dha mā mā ma gā gā mā dha nī sā nī gā rī
sā nī ma mā gā rī sa nī mā ma mā ma mā ma gā ga dha gā rī
nī sa ni dhā dha ri ga mā ri sa nī dhā nī sā sā ni ni sa ṡā gā mā
dhā nī gā nī sa ni dha ni sā sā ni sa ni ni dha ni dha dha ma
dha ma ma ga ma ga ga sa sa ga ga ma ma dha dha ni ni ri ri
ga ri ga ri ga ri ga mā ma ga ma dhā ma ma dhā ma ri sa ni
dha ni ri ni sa ni ni dha nī ri sā
Iti ṭakkasaindhavaḥ.

109 Pañcamīmadhyamotpannaḥ saṃpūrṇaḥ saptabhiḥ svaraiḥ,
madhyamāṃśaḥ pañcamānto vijñeyo nāgapañcamaḥ.

Asyālāpaḥ.
ma mā pa mā pā pā pa ma pā dhā pā mā pā pā mā pā dha nī
sa nī sa nī dhā mā mā pā dhā nī sā nī sa nī dhā nī sa nī rī gā
rī sa nī sa nī sā – sa nī sā rī gā mā pa mā pa mā gā nī rī sā sā
sa nī rī gā rī sa nī dhā nī rī gā rī sa nī dhā nī dhā mā pā pā –
ri ma pa ri ma pā pā pa sā ni dha dha ni dhā dha pā pā pā –
dhā dha ma pā pa – mā pā dhā nī sā rī gā sā gā sa dha ma dhā
pa mā pā pa – mā mā dha mā sā rī mā gā gā ma dha sa dhā
pa mā pā pa – ma mā dhā nī sā rī gā mā gā ma dha ma pa mā
pā pa – mā mā dha mā sā rī gā gā ga – ma dha ma dhā pa
mā pā pā mā mā dha mā sā rī mā gā gā ma dha ma dhā pa mā
pā pā mā mā dha mā sā rī mā gā rī sa nī dhā nī dhā nī dhā mā
pā pā
Iti nāgapañcamaḥ.
Iti ṣaḍ uparāgāḥ.

110. Śrīrāgaḥ somarāgaś ca kāmodāv āmrapañcamaḥ
bangālayugalaṃ megharāgaś ceti ciraṃtanaiḥ
111. uktā aṣṭau grāmarāgāḥ. Teṣu śrīrāgam ekakaṃ
rāgāṅgaṃ varṇayanty anye bhinnalakṣaṇadarśanāt.
112. Gamandraṃ tāramaṃ ṣaḍjagrahāṃśanyāsam alpapaṃ,
sametarasvaraṃ ṣaḍjagrāme ṣāḍjīsamudbhavaṃ
113. śrīrāgaṃ pūrṇam icchanti rase vīre ca sarvadā.
Iti śrīrāgaḥ.

Ālāpa:
sa ni sa ni dha ma dha mā mā ma gā gā mā dha nī sā nī gā rī sā nī ma mā gā rī sa nī mā ma mā ma mā ma gā ga dha gā rī nī sa ni dhā dha ri ga mā ri sa nī dhā nī sā sā ni ni sa ṡā gā mā dhā nī gā nī sa ni dha ni sā sā ni sa ni ni dha ni dha dha ma dha ma ma ga ma ga ga sa sa ga ga ma ma dha dha ni ni ri ri ga ri ga ri ga ri ga mā ma ga ma dhā ma ma dhā ma ri sa ni dha ni ri ni sa ni ni dha nī ri sā
[Here ends the *ālāpa*.] This is *ṭakkasaindhava*.

109. [The *rāga*] *nāgapañcama*[15] arises from the modes *pañcamī* and *madhyamā*. It has a complete scale with seven notes [which are equally important][16]. *Madhyama* is its dominant [and initial note][17]. *Pañcama* is its final note[18].

Ālāpa:
ma mā pa mā pā pā pa ma pā dhā pā mā pā pā mā pā dha nī sa nī sa nī dhā mā mā pā dhā nī sā nī sa nī dhā nī sa nī rī gā rī sa nī sa nī sā – sa nī sā rī gā mā pa mā pa mā gā nī rī sā sā sa nī rī gā rī sa nī dhā nī rī gā rī sa nī dhā nī dhā mā pā pā – ri ma pa ri ma pā pā pa sā ni dha dha ni dhā dha pā pā pā – dhā dha ma pā pa – mā pā dhā nī sā rī gā sā gā sa dha ma dhā pa mā pā pa – mā mā dha mā sā rī mā gā gā ma dha sa dhā pa mā pā pa – ma mā dhā nī sā rī gā mā gā ma dha ma pa mā pā pa – mā mā dha mā sā rī gā gā ga – ma dha ma dhā pa mā pā pā mā mā dha mā sā rī mā gā gā ma dha ma dhā pa mā pā pā mā mā dha mā sā rī mā gā rī sa nī dhā nī dhā nī dhā mā pā pā
[Here ends the *ālāpa*.] This is *nāgapañcama*.
These are the six *uparāga*.

110-111. The following eight *grāmarāga* are mentioned by the ancient authors: *śrīrāga*, *somarāga*, two *kāmoda*, *āmrapañcama*, two *baṅgāla* and *megharāga*.

111-113. Some people define one of these, that is to say *śrīrāga*, as a *rāgāṅga*, considering the fact that it has irregular characteristics. They state that it has *ga* of the lower octave as lower limit and *ma* of the higher octave as upper limit, that *ṣadja* is its initial note, dominant and final note, that *pa* is rare, while the other notes are equally important, that it is based on the *ṣadjagrāma* tone-system and arises from the mode *ṣāḍjī*, that *śrīrāga* is heptatonic and [should be performed] in the case of the heroic sentiment and at any time. This is *śrīrāga*.

Niṣādagāndhārabahus tathā ṣaḍjagrahāṃśayuk
114. somarāgo rase vīre tāramadhyasthamadhyamaḥ,
ṣaḍje ṣāḍjīsamudbhūtaḥ sadā prājñaiḥ pragīyate.
Iti somarāgaḥ.
115. Sāṃśanyāsagrahe ṣaḍje ṣāḍjījātaḥ samasvaraḥ,
mandragāndhārasaṃpannaḥ kāmodo gīyate sadā.
Iti prathamaḥ kāmodaḥ.
116. Ṣaḍjamadhyamikājātaḥ ṣaḍjagrāme samasvaraḥ,
tāraṣaḍjagrahas tāramandragāndhāraśobhitaḥ
117. ṣaḍjaprānto dhaivatāṃśaḥ kāmodo 'nyas tu gīyate.
Iti dvitīyaḥ kāmodaḥ.
Āndhrījātyudbhavo grāme madhyame mandravarjitaḥ
118. grahāṃśanyāsagāndhāro hāsyādbhutarasānvitaḥ,
rāgo niṣādagāndhāratāraḥ syād āmrapañcamaḥ.
Ity āmrapañcamaḥ.
119. Baṅgālaḥ prathamaḥ ṣaḍje ṣaḍjamadhyamayā kṛtaḥ,
samaśeṣasvaraḥ ṣaḍjagrahāṃśanyāsako bhavet.
Iti prathamabaṅgālaḥ.
120. Madhyame kaiśikībhūtas tāramadhyasthapañcamaḥ,
sāṃśanyāsagrahas tulyasvaro baṅgāla ucyate.
Iti dvitāyabaṅgālaḥ.
121. Grahāṃśanyāsaṣaṣṭhaḥ syāt ṣaḍjadhaivatikodbhavaḥ,
amandras tārasas tulyasvaraḥ syān megharāgakaḥ.
Iti megharāgaḥ.
Iti matāntarenāṣṭau grāmarāgāḥ.
122. Baṅgāliko ca sauvīrī lalite kaiśikī tathā
piñjarībhogavardhinyau chevāṭī mālavābhidhā
123. kolāhalā vegarañjī dākṣiṇātye ragantikā
travaṇāmadhukaryau ca bhāṣā syū rāgahetavaḥ.
124. Caturdaśaitadutpannā rāgā bhāṣāṅgās tā matāḥ.
Madhyamarṣabhayo dīrghā grahāṃśanyāsadhaivatā

113-114. [In *somarāga*] *niṣāda* and *gāndhāra* are predominant notes. *Ṣaḍja* is its initial note and dominant. *Madhyama* of the middle octave is its upper limit. *Somarāga* springs from the mode *ṣāḍjī* and is based on the *ṣaḍjagrāma* tone-system. It is sung by the experts at any time, in the case of the heroic sentiment. This is *somarāga*.

115. [In the first *kāmoda rāga*] *ṣaḍja* is the dominant, final note and initial note. It springs from the mode *ṣāḍjī* and is based on the *ṣaḍjagrāma* tone-system. Its notes are of equal importance. It has *gāndhāra* of the lower octave [as its lower limit]. *Kāmoda* is sung at any time. This is the first *kāmoda*[19].

116-117. The other *kāmoda rāga* springs from the mode *ṣaḍjamadhyamā*. It is based on the *ṣaḍjagrāma* tone-system. Its notes are equally important. *Ṣaḍja* of the higher octave is its initial note. *Gāndhāra* is its upper and lower limit. The second *kāmoda* is sung with *ṣaḍja* as a final note and *dhaivata* as a dominant. This is the second *kāmoda*[20].

117-118. The *rāga āmrapañcama* springs from the mode *āndhrī*. It is based on the *madhyamagrāma* tone-system. It does not have notes in the lower octave. *Gāndhāra* is its initial note, dominant and final note. It expresses sentiments of mirth and wonder. *Niṣāda* and *gāndhāra* may occur in the higher octave. This is *āmrapañcama*.

119. The first *baṅgāla* is formed from the mode *ṣaḍjamadhyamā* in the *ṣaḍjagrāma* tone-system. While its other notes are equally important, *ṣaḍja* is its initial note, dominant and final note[21]. This is the first *baṅgāla*.

120. The second *baṅgāla* arises from the mode *kaiśikī* in the tone-system *madhyamagrāma*. Its upper limit is the note *pañcama* of the middle octave. It has *sa* in the function of dominant, final note and initial note. Its notes are equally important. This is the second *baṅgāla*[22].

121. *Megharāga* springs from the mode *dhaivatī*[23] in the *ṣaḍjagrāma* tone-system. The sixth note (sc. *dhaivata*) functions as initial note[24], dominant and final note. It does not have notes in the lower octave. The note *sa* of the higher octave is its upper limit. Its notes are equally important[25]. This is *megharāga*. These are the eight *grāmarāga* according to the the other tradition.

122-124. *Baṅgālikā*, *sauvīrī*, the two [types of] *lalitā*, *kaiśikī*, *piñjarī*, *bhogavardhinī*, *chevāṭī*, *mālavā*, *kolāhalā*, *vegarañjī*, *dākṣiṇātyā*, *ragantikā*, *travaṇā* and *madhukarī* are *bhāṣā* which generate *rāga*. The *rāga* springing from these fourteen *bhāṣā* are considered to be *bhāṣāṅga*.

124-125. The *bhāṣā baṅgālī* has a long note (*dīrgha* = *guru*) on *ma*[26] and *ri*. *Dhaivata* is its initial note, dominant and final note. It has

125. bhinnaṣaḍjodbhavā bhāṣā baṅgālī mandradhaivatā,
gāpanyāsā sadā geyā param uddīpane budhaiḥ.
Iti baṅgālī.
126. Sauvīrasaṃbhavā ṣaḍjagrahanyāsālpamadhyamā
sauvīrī gīyate bhāṣā sadhayo ridhayor api
127. saṃvādaśālinī tajjñair bhūyasā madhyamena vā.
Iti sauvīrī.
Madhyamarṣabhagais tāramandraiḥ savalitair yutā
128. dhaivatāṃśagrahanyāsā mandradhaivataśālinī
gīyate lalitā bhāṣā bhinnaṣaḍjasamudbhavā.
Iti lalitā.
129. Ṣaḍjanyāsāṃśā gāndhāraniṣādena vivarjitā
lalitā ṭakkabhāṣānyā svarais tu lalitotkaṭaiḥ
130. tāradhaivatagāndhārā pañcamarṣabhavarjitā,
sāṃśanyāsagrahā ṣaḍjamandrā vīrotsave matā.
131. Mataṅgasya matenaite snehe syātām ubhe api.
Iti dvitīyā lalitā.
Hindolasaṃbhavā bhāṣā piñjarī saṃpragīyate.
Iti piñjarī.
132. Tāramandrasthagāndhārā grahāṃśanyāsadhaivatā,
dhaivatena niṣādena gamapair api bhūyasī
133. kakubhotthā vibhāṣā syād bhogavardhanikābhidhā.
Vairāgye viniyukto ’yaṃ gāpanyāsā rivarjitā.
Iti bhogavardhinī.

developed from the *rāga bhinnaṣaḍja*. *Dha* of the lower octave [is its lower limit]. *Ga* is its secondary final note. It may be sung by the experts at any time, during the lamp ceremony (*uddīpana*) at the beginning of a dramatic performance[27]. This is *baṅgālī*.

126-127. The *bhāṣā sauvīrī*, which originated from the *rāga sauvīra*, is sung by the experts with *ṣaḍja* in the function of initial note and final note. Its *madhyama* is a rare note, while *sa* and *dha* as well as *ri* and *dha* make linear harmony. *Ma* may also be used abundantly. This is *sauvīrī*.

127-128. The *bhāṣā lalitā*, which developed from the *rāga bhinnaṣaḍja*, is sung, while its *ma*, *ri* and *ga* of the higher and lower octave are rendered with a deflection (*vali*)[28]. *Dhaivata* is its dominant, initial note and final note. *Dha* of the lower octave is its lower limit. This is [the first] *lalitā*.

129-131. The other *lalitā*, which is a *bhāṣā* of *ṭakka*, has *ṣaḍja* in the function of final note and dominant. Excepting *gāndhāra* and *niṣāda*, its notes have a special charm. *Dha* and *ga* of the higher octave may be its upper limit. *Pa* and *ri* are missing. *Sa* is its dominant, final note and initial note. *Sa* of the lower octave is its lower limit. Traditionally it is performed in the case of heroism and joy[29]. According to Mataṅga these two [*lalitā bhāṣā*] are also associated with tenderness. This is the second *lalitā*.

[The *bhāṣā kaiśikī* springs from the *rāga śuddhapañcama* and is based on the *madhyamagrāma* tone-system. *Pa* is its dominant, initial note and final note. *Ma* and *pa* are predominant notes. *Pa* is its secondary final note. The notes *sa*, *ga* and *ma* of the higher octave may be its upper limit. This *bhāṣā* is performed, when jealousy is expressed. Its seven notes are of equal importance, but this *bhāṣā* is especially brilliant, when *ri* is sung in the higher octave. It should be performed during festivals. Some experts say that it is a *bhāṣāṅga*, but according to Yāṣṭikā it is a *vibhāṣā*. The latter mentions details regarding its performance in the context of the *bhāṣā*. This is *kaiśikī*.][30]

131. The *bhāṣā piñjarī*[31] springs from *hindola*. [*Ga* is its dominant and initial note. *Sa* is its final note. *Ni* is missing.] This is *piñjarī*.

132-133. High *ga* and low *ga* respectively are the upper and lower limit [of *bhogavardhanī*]. *Dha* is its initial note, dominant and final note. *Dha*, *ni*, *ga*, *ma* and *pa* are its predominant notes. This *vibhāṣā* springing from *kakubha* is called *bhogavardhanī*. It is performed, when disgust is expressed. *Ga* is its secondary final note. *Ri* is missing. This is *bhogavardhanī*.

134. Hindolabhāṣā chevāṭī grahāṃśanyāsaṣaḍjikā
tāradhā sagamair mandrā gāpanyāsā rivañcitā
135. dhabahur gamakair yuktā niyuktotsavahāsyayoḥ.
Iti chevāṭī.
Ṭakkakaiśikajā bhāṣā mālavā dhagrahāntayuk
136. sadhayoḥ saṅgatis tatra ripayor api yujyate.
Iti mālavā.
Ṣaḍjagrahāṃśā ṭakkasya bhāṣā kolāhalā matā.
137. Pañcamena viniryuktā mandradhaivataṣaḍjakā,
bhūyiṣṭhamadhyamā jñeyā kalahe gamakānvitā.
Iti kolāhalā.
138. Ṭakkarāgodbhavā bhāṣā vegarañjī padhojjhitā,
analpasarigā bhūrinimā mandraniṣādinī
139. ṣaḍjo grahāṃśe nyāse ca māneṣu viniyujyate.
Iti vegarañjī.
Śuddhapañcamabhāṣā syād dākṣiṇātyā prīyasmṛtau
140. pañcamāṃśagrahanyāsā tāradhaivatamadhyamāḥ,
apanyāsarṣabhā tārapañcamā tārasaptamā.
Iti dākṣiṇātyā.
141. Anyāpi bhinnaṣaḍjotthā dākṣiṇātyā ribhūyasī,
mandraṣaḍjā dīptaṣaṣṭhā grahāṃśanyāsapañcamā.
142. Dhāṃśanyāsagrahā tāragāndhārā mandramadhyamā,
ṣaḍjagāndhārabhūyiṣṭhā, bṛhatīty api kathyate.
Iti bṛhatī dakṣiṇātyā.
143. Ragantī kakubhodbhūtā bhāṣā tāramavarjitā,
dhaivatāṃśagrahanyāsā sphuritair dhaivatair bahuḥ
144. apanyāsasthitiyujā pañcamenopaśobhitā.
Iti ragantī.

134-135. *Chevāṭī* is a *bhāṣā* of *hindola*. *Ṣaḍja* is its initial note, dominant and final note. *Dha* of the higher octave is its upper limit. *Sa*, *ga* and *ma* of the lower octave may be its lower limit. *Ga* is the secondary final note. *Ri* is omitted. *Dha* is a predominant note. This *bhāṣā* is rendered with musical embellishments [on the individual notes] (*gamaka*). It is performed during festivals and in the case of mirth. This is *chevāṭī*.

135-136. The *bhāṣā mālavā* springs from *ṭakkakaiśika*. *Dha* is its initial note, [dominant][32] and final note. In this case linear harmony (*saṅgati*, lit. "encounter") between *sa* and *dha* and between *ri* and *pa* is practised. This is *mālavā*.

136-137. Traditionally, *kolāhalā* is a *bhāṣā* of *ṭakka*. *Ṣaḍja* is its initial note and dominant. *Pa* is missing. *Dha* and *sa* of the lower octave may be its lower limit. *Ma* is a predominant note. [This *rāga*] has musical embellishments on the individual notes (*gamaka*). It may be sung in the case of a quarrel. This is *kolāhalā*.

138-139. The *bhāṣā vegarañjī* developed from the *rāga ṭakka*. *Pa* and *dha* are missing. *Sa*, *ri* and *ga* are not rare; *ni* and *ma* are predominant notes. *Ni* of the lower octave is its lower limit. *Sa* is its initial note, dominant and final note. It is performed to express feelings of pride and jealousy. This is *vegarañjī*.

139-140. *Dākṣiṇātyā*, which is a *bhāṣā* of *śuddhapañcama*, is performed, when the beloved is remembered. *Pañcama* is its dominant, initial note and final note. *Dha* and *ma* of the higher octave as well as *pa* and the seventh note (sc. *ni*) of the higher octave may be its upper limit. *Ri* is its secondary final note. This is *dākṣiṇātyā*.

141-142. There is also another *bhāṣā dākṣiṇātyā*, which springs from *bhinnaṣaḍja*. Its *ri* is an important note. *Ṣaḍja* of the lower octave is its lower limit. Its sixth note (sc. *dha*) is brilliant (*dīpta*)[33]. *Pa* is its initial note, dominant and final note. When *dha* functions as its dominant, final note and initial note, when *ga* of the higher octave is its upper limit, when *ma* of the lower octave is its lower limit and when *sa* and *ga* are predominant notes, it is also called the great [*dākṣiṇātyā*]. This is *bṛhatī dākṣiṇātyā*.

143-144. *Ragantī* is a *bhāṣā* springing from *kakubha*. It does not have the note *ma* in the higher octave. *Dha* is its dominant, initial note and final note. *Dha* is a predominant note, embellished with a *sphurita*[34]. [This *bhāṣā*] has a *pañcama* functioning as a secondary final note. This is *ragantī*[35].

Bhinnaṣaḍjasamutpattigrahāṃśanyāsadhaivatā
145. dhanisair valitair yuktā pañcamarṣabhavarjitā,
dviguṇībhūtagāndhāramadhyamā mandradhaivatā
146. vijaye viniyoktavyā bhāṣeyaṃ travaṇābhidhā.
Iti travaṇā.
Vibhāṣā syān madhukarī nirgatā kakubhāc chubhā
147. dīptā niṣādarṣabhaiḥ sā grahāṃśanyāsadhaivatā,
gahīnā mandramadhyā ca gātavyā karuṇe rase.
Iti madhukarī.
Iti bhāṣā vibhāṣā.
148. Athādau madhyamagrāmas tato mālavakaiśikaḥ
śuddhaṣāḍavasañjño 'tha caturthaḥ śuddhapañcamaḥ
149. hindolākhyaḥ pañcamaḥ syāt ṣaṣṭhaḥ pañcamaṣāḍavaḥ
bhinnaṣaḍjaḥ saptamātrāṣṭamo vesaraṣāḍavaḥ
150. bhinnakaiśikamadhyākhyaḥ kakubhaṣ ṭakkarāgakaḥ
bhinnapañcamako revāgupto gāndhārapañcamaḥ
151. kaiśikamadhyamāntaś cety ete pañcadaśoditāḥ
rāgāṅgarāgajanakā grāmarāgā yathā kramaṃ.
Atha rāgāṅgāni.
152. Madhyamādir mālavaśrīḥ śuddhabaṅgālapañcamau
vasanto gurjarī ghaṇṭāravaḥ kāmodadīpakau
153. naṭṭanārāyaṇaḥ kolāhalas toḍī varāṭikā
pūrṇā, karṇāṭo deśākhyo dhanyāsīr deśir gauḍakaḥ
154. ṣāḍavā, auḍavau syātām iha śrīrāgabhairavau.
Rāgāṅgānīti nirdiṣṭāḥ rāgā viṃśatiḥ saṅkhyākāḥ.
155. Madhyamagrāmarāgāṅgo madhyamādiḥ pragīyate.
Ayaṃ grahe madhyamaḥ syān nyāsenāṃśena madhyamaḥ.
156. Ṣaḍjamadhyamayos tāramandravān, madhyamo grahe,
madhyamo vā dhaivato vā nyāsenāṃśena madhyamaḥ.
157. Grīṣmasya prathame yāme śṛṅgāre syād asau rase.
Gāyakāḥ prāṅ prayujyāmuṃ saṃpūrṇaṃ vaiṇikā api
158. iṣṭaṃ prayujyate rāgaṃ te. Nāsau prāṅniveditaḥ.
Iti madhyamādịh.
Satāramandrāṃśanyāsaṣaḍjā pūrṇā samasvarāḥ
159. śuce vīre 'dbhute cāsyāṅgatā mālavakaiśikā,
hemantapaścime yāme mālavaśrī pragīyate.
Iti mālavaśrī.
160. Śuddhaṣāḍavajo nyāsagrahāṃśo madhyamasvaraḥ
gātavyaḥ sarvadā śuddhabaṅgālaḥ sapakampitaḥ.
Iti śuddhabaṅgālaḥ.
161. Śuddhapañcamakasyāṅgaṃ grahāṃśanyāsapañcamaḥ.

144-146. [The *bhāṣā travaṇā*] springs from *bhinnaṣadja*. *Dha* is its initial note, dominant and final note. *Dha*, *ni* and *sa* are rendered with a deflection (*vali*)[36]. *Pa* and *ri* are missing. The notes *ga* and *ma* have a double function[37]. *Dha* of the lower octave is its lower limit. This *bhāṣā*, which should be performed in the case of a victory, is called *travaṇā*. This is *travaṇā*.

146-147. *Madhukarī* is a *vibhāṣā*, a beautiful melody springing from *kakubha*. It is bright (*dīpta*) on account of its *ni* and *ri*. *Dha* is its initial note, dominant and final note. It has no *ga*, while *ma* of the lower octave is its lower limit. It should be sung, when the sentiment of pity is expressed. This is *madhukarī*. This is all about the *bhāṣā* and *vibhāṣā*.

148-151. *Madhyamagrāma*, *mālavakaiśika*, *śuddhaṣāḍava*, *śuddhapañcama*, *hindola*, *pañcamaṣāḍava*, *bhinnaṣadja*, *vesaraṣāḍava*, *bhinnakaiśikamadhyama*, *kakubha*, *ṭakkarāga*, *bhinnapañcama*, *revagupta*, *gāndhārapañcama* and *kaiśikamadhyama* are the fifteen *grāmarāga* which generate *rāgāṅga rāga*. Next, the *rāgāṅga*.

152-154. The following twenty *rāgāṅga rāga* will be defined, viz. the heptatonic *madhyamādi*, *mālavaśrī*, *śuddhabaṅgāla*, *pañcama*, *vasanta*, *gurjarī*, *ghaṇṭārava*, *kāmoda*, *dīpaka*, *naṭṭanārāyaṇa*, *kolāhala*, *toḍī* and *varāṭikā*, the hexatonic *karṇāṭa*, *deśākhya*, *dhanyāsī*, *deśī* and *gauḍa* as well as the pentatonic *śrīrāga* and *bhairava*.

155-158. *Madhyamādi* is sung as a *rāgāṅga* of the *rāga madhyamagrāma*. *Ma* is its initial note, final note and dominant. *Sa* and *ma* respectively are its upper and lower limits. *Ma* is its initial note. *Ma* and *dha* may function as its final note, while *ma* is its dominant. It should be performed in summer, during the first period of the day, in the case of the erotic sentiment. When singers and *vīṇā* players have first performed this *rāga* entirely, they may perform it in their own way. It is not mentioned by the ancients[38]. This is *madhyamādi*.

158-159. *Mālavaśrī* is heptatonic. *Sa* is its upper and lower limit. *Sa* is its dominant and final note. Its notes are equally important. It is sung in the case of the sentiments of love, heroism and wonder. It is a derivative (*aṅga*) of *mālavakaiśika* and it is performed in winter, during the last period of the day (3 to 6 p.m.). This is *mālavaśrī*.

160. *Śuddhabaṅgāla* springs from *śuddhaṣāḍava*. The note *madhyama* is its final note, initial note and dominant. It may be sung at any time. It has a *kampita* vibrato[39] on *sa* and *pa*. This is *śuddhabaṅgāla*.

161. According to the experts [the *rāga*] *pañcama*, which has *pañcama* in the function of initial note, dominant and final note, is an *aṅga*

Iti kecin na rāgāṅgaṃ tathā syād iti tadvidaḥ.
Iti pañcamaḥ.
162. Hindolāṅgaṃ vasantaḥ syād grahāṃśanyāsaṣaḍjakaḥ,
saṃpūrṇaḥ kampitasapo mandre nir nirisair bahuḥ.
163. Vasante paścime yāme śṛṅgāre gīyate budhaiḥ.
Iti vasantaḥ.
Gurjarī madhyamanyāsā jñātā pañcamaṣāḍavān
164. Ṛṣabhāṃśagrahā caiva mandramā tārariḥ sadā
tāḍitā ridhabhūyiṣṭā saṃpūrṇā syāc chucau rase.
Iti gurjarī.
165. Bhinnaṣaḍjasamudbhūto manyāso dhaivatagrahaḥ,
tāranir mandragāndhāraḥ pūrṇaḥ ghaṇṭāravo mataḥ
166. hemantaprathame yāme rase vīre ca gīyate.
Iti ghaṇṭāravaḥ.
Tāraṣaḍjagrahas tāramandragā ca samasvarā
167. ṣaḍjanyāso dhaivatāṃśo vesaraṣāḍavān
gātavyaḥ paścime yāme kāmodaḥ pūrṇatānvitaḥ
168. ṣaḍjamadhyamikājñāto grāmarāgo 'py ayaṃ mataḥ.
Iti kāmodaḥ.
Dīparāgaḥ samutpanno bhinnakaiśikamadhyamān
169. sagraho madhyamanyāsaḥ paripūrṇasvaro bhavet
mandrarṣabho 'lpagāndhārapañcamas tāramadhyamaḥ
170. sarvartuṣu prākprahare śānte vīre rase 'dbhute.
Iti dīpaḥ.
Kakubhād utthitaś cāṃśanyāsayor dhaivatānvitaḥ
171. tāragāndhārabhūyiṣṭho mandrapañcamarañjitaḥ
pūrṇo varṣāsu karuṇe naṭṭanārāyaṇo mataḥ.
Iti naṭṭanārāyaṇaḥ.

of *śuddhapañcama*[40]. According to some people it is not a *rāgāṅga*. [It should be sung during the first period of the day, when there is a festival and when the erotic sentiment is expressed][41]. [Its notes are equally important. Its scale is heptatonic. *Ri* is its upper limit. *Ma* is its lower limit. It is called *kaiśikī*. It should be sung during the great festivals][42]. This is *pañcama*.

162-163. *Vasanta* is an *aṅga* of *hindola*. *Sa* is its initial note, dominant and final note. It is heptatonic. There is a *kampita* vibrato[43] on *sa* and *pa*. *Ni* in the lower octave is its lower limit. *Ni*, *ri* and *sa* are frequently used. It is sung by the experts in spring, during the last period of the day, in the case of the erotic sentiment. This is *vasanta*.

163-164. *Gurjarī* springs from *pañcamaṣāḍava*. *Ma* is its final note. *Ri* is its dominant and initial note. *Ma* of the lower octave is its lower limit. *Ri* of the higher octave is its upper limit. It may be played on stringed instruments (*tāḍita*, lit. ''struck''), at any time, in the case of the erotic sentiment. It is heptatonic. *Ri* and *dha* are predominant notes. This is *gurjarī*.

165-166. *Ghaṇṭārava* arises from *bhinnaṣadja*. *Ma* is its final note; *dha* is its initial note. *Ni* of the higher octave is its upper limit. *Ga* of the lower octave is its lower limit. It is heptatonic. It is sung in winter, during the first period of the day, in the case of the heroic sentiment. This is *ghaṇṭārava*.

166-168. *Kāmoda*, which derives from *vesaraṣāḍava*, has *ṣadja* of the higher octave in the function of initial note, while *ga* of the higher octave is its upper limit and *ga* of the lower octave its lower limit. Its notes are equally important. *Sa* is its final note. *Dha* is its dominant. It should be sung during the last period of the day. It is heptatonic. It is also considered to be a *grāmarāga* springing from the mode *ṣadjamadhyamā*[44]. This is *kāmoda*.

168-169. The *rāga dīpaka* springs from *bhinnakaiśikamadhyama*. *Sa* is its initial note. *Ma* is its final note. It is heptatonic. *Ri* of the lower octave is its lower limit. Its *ga* and *pa* are rare notes. *Ma* of the higher octave is its upper limit. It is performed at all the seasons, during the first period of the day, in the case of the sentiments of peace, heroism and wonder. This is *dīpaka*.

170-171. *Naṭṭanārāyaṇa* developed from *kakubha*. *Dha* is its dominant and final note. *Ga* in the higher octave is a predominant note. It has *pa* in the lower octave as lower limit. It is heptatonic. It is traditionally performed during the rains, in the case of the pathetic sentiment. This is *naṭṭanārāyaṇa*.

172. Ṭakkākhyagrāmarāgasya gītajñā aṅgaṃ ūcire
kolāhalaṃ svarais tāraiḥ saṃpūrṇair upakalpitaṃ.
173. Varṣāsu gānam etasya ṭakkavat syād. Iti sthitiḥ.
Iti kolāhalaḥ.
Gamandrā tārasā śuddhaṣāḍavotthā samasvarā
174. manyāsāṃśagrahā toḍī pūrṇā kampitapañcamā.
Iti toḍī.
Bhinnapañcamakasyāṅgaṃ [varāṭī syāt samasvarā
175. dhāṃśā ṣaḍjagrahanyāsā mandramā tāradhaivatā
grīṣme prākprahare geyā saṃpūrṇā kāmage rase.
Iti varāṭī].
[Iti pūrṇāḥ].
176. [Karṇāṭo bhinnaṣaḍjāṅgo manyāso dhagrahaḥ śucau
hemantaprathame yāme gātavyaḥ pañcamocitaḥ.
Iti karṇāṭaḥ].
177. [Gāndhārapañcamasyāṅgaṃ] gāndhārāṃśagrahāntayuk
deśākhyā rivinirmuktā gāndhārasphuritā śucau
178. karuṇe 'pi ca gātavyā nimandrā ca samasvarā.
Iyaṃ ṣaḍjavimuktā cet koḍāvy upapadā bhavet.
179. Iyam evocyate tajñair na raṇus tyaktapañcamā.
Iti deśākhyā.
Grahāṃśaṣaḍjā manyāsā gapasvalpā rivarjitā
180. dhanyāsī gīyate vīre jātā kaiśikamadhyamāt
sarvartuṣu prākprahare. Rāgāṅgam iti kathyate.
Iti dhanyāsī.
181. Revaguptodbhavā deśī gamandrā pañcamojjhitā
ṛṣabhāṃśagrahanyāsā nimasair adhikā sadā
182. gātavyā karuṇe deśakāro 'pīyam udīryate.
Iti deśī.
Ṭakkasyāṅgaṃ bhaved gauḍaḥ pañcamasvaravarjitaḥ
183. niṣādāṃśagrahanyāso varṣāsu karuṇe smṛtaḥ.
Iti gauḍaḥ.
Iti ṣāḍavāḥ.

172-173. According to the musicologists *kolāhala* is an *aṅga* of the *grāmarāga* called *ṭakka*[45]. It is rendered with all the notes of the higher octave. Like *ṭakka*, it is performed during the rains. This is the procedure. This is *kolāhala*.

173-174. *Toḍī* springs from *śuddhaṣāḍava*. *Ga* of the lower octave is its lower limit. *Sa* of the higher octave is its upper limit. Its notes are equally important. *Ma* is its final note, dominant and initial note. It is heptatonic. Its *pa* is rendered with the *kampita* vibrato. This is *toḍī*.

174-175. *Varāṭī* is an *aṅga* of *bhinnapañcama*. [Its notes are equally important. *Dha* is its dominant. *Sa* is its initial note and final note. *Ma* of the lower octave is its lower limit. *Dha* of the higher octave is its upper limit. It is heptatonic. It should be sung in summer, during the first period of the day, in the case of the erotic sentiment. This is *varāṭī*][46]. [These are the heptatonic *rāgāṅga*].

176. [*Karṇāṭa* is an *aṅga* of *bhinnaṣaḍja*. *Ma* is its final note. *Dha* is its initial note. It should be sung in the case of the erotic sentiment, in winter, during the first period of the day. This is *karṇāṭa*][47].

177-179. [*Deśākhyā* is an *aṅga* of *gāndhārapañcama*][48]. *Ga* is its dominant, initial note and final note. *Ri* is missing. *Ga* is rendered with a *sphurita*[49]. The *rāga* should be sung in the case of the erotic and the pathetic sentiment. *Ni* of the lower octave is its lower limit. Its notes are equally important. When *sa* is missing, [the *rāga*'s name] has the prefix *koḍavī*. The experts say that it is not pleasing, when *pa* is missing[50]. This is *deśākhyā*.

179-180. The [*rāga*] *dhanyāsī* which developed from *kaiśikamadhyama* has *ṣaḍja* in the function of initial note and dominant. *Ma* is its final note. *Ga* and *pa* are very rare. *Ri* is omitted. It is sung in the case of heroism, at all seasons, during the first period of the day. It is called a *rāgāṅga*. This is *dhanyāsī*.

181-182. *Deśī* springs from *revagupta*. *Ga* of the lower octave is its lower limit. *Pa* is missing. *Ri* is its dominant, initial note and final note. *Ni*, *ma* and *sa* are predominant notes. It may be sung at any time, in the case of the pathetic [sentiment]. It is also called *deśakāra*[51]. This is *deśī*.

182-183. *Gauḍa* is an *aṅga* of *ṭakka*. The note *pañcama* is missing. *Niṣāda* is its dominant, initial note and final note. Traditionally it is performed during the rains, in the case of the pathetic [sentiment]. This is *gauḍa*. These are the hexatonic [*rāgāṅga*].

Śrīrāgaṣ ṭakkasaṃbhūtaḥ pañcamarṣabhavarjitaḥ
184. mandragas tu matāro 'yaṃ samaśeṣasvarānvitaḥ
grahāṃśanyāsaṣaḍjaḥ syād vīre tu pravṛṣi smṛtaḥ.
Iti śrīrāgaḥ.
185. Dhaivatāṃśo madhyamānto vimuktarṣabhapañcamaḥ
gīyate bhairavo bhinnaṣaḍjajātaḥ samasvaraḥ
186. hemantaprathame yāme karuṇe vipralambhake.
Iti bhairavaḥ.
Ity auḍavaḥ. Atha bhāṣāṅgāni.
Āḍīkāmodikā śuddhavarāṭī baṭukī ca sā
187. lalitā kaiśikī naṭṭā tathā prathamamañjarī
velāvalī mālava ca pūrṇā, rāmakṛtis tathā
188. karṇāṭabaṅgālāndhālyau bhūpālīti ca ṣāḍavāḥ,
nāgadhvaniḥ śāvarī ca ḍoṃbakrī trāvaṇī ca
189. auḍavā, ṣoḍaśaitāni bhāṣāṅgāni pracakṣyate.
Āḍīkāmodikā pūrṇā baṅgālyaṅgaṃ tridhaivatā
190. mandramā tāragā geyā hemantaprahare 'grime
gurvājñāyāṃ prayoktavyā samasvaravirājitā.
Ity āḍikāmodikā.
191. Sauvīrabhāṣā sauvīrī tajjā jñeyā varāṭikā,
tāradhaivataṣaḍjāṃśagrahanyāseṣu sasvarā
192. gātavyā paścime yāme pūrṇā śānte rase smṛtā
analpadhanipā, saiva baṭukīty abhidhīyate.
Iti śuddhavarāṭī baṭukī ca.
193. Bhinnaṣaḍjasya bhāṣā yā lalitā tatsamudbhavā,
grahāṃśanyāsadhā pūrṇā rigamaiḥ kampitair yutā
194. tāramandrasvarair, geyā hemante prahare 'grime.
Iti lalitā.
Śuddhapañcamabhāṣā yā kaiśikī tatsamudbhavā
195. bhāṣāṅgaṃ kaiśikī jñeyā gātavyā prahare 'grime.
Iti kaiśikī.
Hindolapiñjaryutpannā naṭṭā pagadhatārayuk

183-184. *Śrīrāga* springs from *ṭakka*. [The notes] *pañcama* and *ṛṣabha* are missing. *Ga* of the lower octave is its lower limit. *Ma* of the higher octave is its upper limit. Its other notes are equally important. *Ṣaḍja* is its initial note, dominant and final note. It is traditionally performed during the rains, in the case of heroism. This is *śrīrāga*.

185. *Bhairava*, which arises from *bhinnaṣaḍja*, has *dhaivata* in the function of dominant and *madhyama* as a final note. It is missing *ṛṣabha* and *pañcama*. Its notes are equally important. It is sung in winter, during the first period of the day, in the case of pity and separation of lovers[52]. This is *bhairava*. These are the pentatonic [*rāgāṅga*]. Next, the *bhāṣāṅga*.

186-189. Sixteen *bhāṣāṅga* will be explained, viz. the heptatonic *āḍikāmoda*, *śuddhavarāṭī* (= *baṭukī*), *lalitā*, *kaiśikī*, *naṭṭā*, *prathamamañjarī*, *velāvalī* and *mālava*; the hexatonic *rāmakṛti*, *karṇāṭabaṅgāla*, *āndhālī* and *bhūpālī*, as well as the pentatonic *nāgadhvani*, *śāvarī*, *ḍombakrī* and *trāvaṇī*.

189-190. *Āḍikāmodikā* is an *aṅga* of *baṅgālī*. It is heptatonic. *Dhaivata* is used in three functions (i.e. as a dominant, as an initial note and as a final note). *Ma* of the lower octave is its lower limit. *Ga* of the higher octave is its upper limit. It should be sung in winter, during the first period of the day. It should be performed, when homage is paid to a teacher. Its notes are equally important. This is *āḍikāmodikā*.

191-192. *Sauvīrī* is a *bhāṣā* of [the *grāmarāga*] *sauvīra*. From this [*bhāṣā*] *varāṭikā* developed. *Dhaivata* of the higher octave is its upper limit. Its *ṣaḍja* functions as a dominant, as an initial note and as a final note. It should be sung during the last period of the day. It is heptatonic. Traditionally it is associated with the pacifying sentiment. *Dha*, *ni* and *pa* are predominant notes. It is also called *baṭukī*. This is *śuddhavarāṭī* (*baṭukī*).

193-194. This [*lalitā*] derives from a *lalitā* which is a *bhāṣā* of *bhinnaṣaḍja*. *Dha* is its initial note, dominant and final note. It is heptatonic. In its higher and its lower octave the [notes] *ri*, *ga* and *ma* are rendered with a *kampita* vibrato[53]. It should be sung in winter, during the last period of the day. This is *lalitā*[54].

194-195. The *bhāṣāṅga kaiśikī*, one should know, springs from *kaiśikī* which is a *bhāṣā* of *śuddhapañcama*. It should be sung during the first period of the day. This is *kaiśikī*[55].

195-196. *Naṭṭā* developed from *piñjarī*, which is [a *bhāṣā*] of *hindola*. *Pa*, *ga* and *dha* of the higher octave may be used as upper limits. *Ni*

196. nimandrā magrahanyāsā saṃpūrṇā matrayāthavā
gātavyā paścime yāme rasayoḥ śucivīrayoḥ.
Iti naṭṭā.
197. Kakubhasya tu bhāṣā yā bhogavardhanikā matā
tadaṅgaṃ pañcamanyāsagrahā prathamamañjarī
198. gāndhāramadhyamānalpā dhaivatarṣabhatārayuk
geyā śaradi śṛṅgāre gamandrā pūrṇatānvitā.
199. Madhyamāṃśeyam ity anye tathā gīteṣu darśanāt.
Iti prathamamañjarī.
Kākubhyā bhogavardhanyā jātā velāvalī tridhā
200. tāraṣaṣṭhā kampraṣaḍjā pūrṇā śaradi gīyate.
Velāvalyāṃ madhyamaḥ syāt mandra. Ity apare jaguḥ.
201. Samasvareyaṃ gātavyā vipralambhe ’bhidhe śucau.
Iti velāvalī.
Ṭakkakaiśikabhāṣā yā mālavā tatsamudbhavaḥ
202. mālavo ’ṃśagrahanyāsaniṣādaḥ. Saṅgatau ripau
sadhau cātrāntime yāme geyo ’hnaḥ karuṇe śucau.
203. Kecid dhaivatam apy atra grahāṃśau pratijānate.
Iti mālavaḥ.
Iti pūrṇāḥ.
Kolāhalā ṭakkabhāṣā tajjā rāmakṛtir matā
204. grahāṃśamadhyamā ṣaḍjanyāsā pañcamavarjitā,
ahnaś caturthaprahare geyā vīrarase budhaiḥ.
205. Sāmīpyato ’tra ca pūjyā bhāṣāṅgatve ’py upāṅgatā.
Iti rāmakṛtiḥ.
Ṭakkotthavegarañjyaṅgaṃ, gāndhārāṃśagraho vipaḥ
206. sāntakarṇāṭabaṅgālo geyo varṣāsu cojjvale.
Iti karṇāṭabaṅgālaḥ.
Śuddhapañcamabhāṣā yā dākṣiṇātyā, tadudbhavā
207. dhāpanyāsā ṣaḍjamandrā nyalpeyaṃ syād vibhāṣikā.

of the lower octave is its lower limit. *Ma* may be its initial note and final note, or, *ma* may be used in three functions[56]. It is heptatonic. It should be sung during the last period of the day, in the case of the sentiments love[57] and heroism. This is *naṭṭā*.

197-198. *Prathamamañjarī* is an *aṅga* of *bhogavardhanī*, which is a *bhāṣā* of *kakubha*. *Pañcama* is its final note and its initial note. *Gāndhāra* and *madhyama* are predominant notes. *Dhaivata* and *ṛṣabha* of the higher octave may be its upper limit. It should be sung in autumn, in the case of the erotic sentiment. *Ga* of the lower octave is its lower limit. It is heptatonic. Besides, according to others, with regard to the songs *madhyama* should be its dominant[58]. This is *prathamamañjarī*.

199-200. *Velāvalī* springs from *bhogavardhanī*, which derives from *kakubha*. *Dha* is used in the three functions. The sixth note (*dha*) of the higher octave is its upper limit. *Ṣadja* is rendered with a *kampra* (= *kampita*). Its scale is heptatonic. It is sung in autumn. Other people stated that in *velāvalī madhyama* of the lower octave is the lower limit. Its notes are equally important. It should be performed in the case of separation of lovers. This is *velāvalī*.

201-203. *Mālava* springs from *mālavā*, which is a *bhāṣā* of *ṭakkakaiśika*. *Niṣāda* is its dominant, initial note and final note. *Ri* and *pa* as well as *sa* and *dha* make linear harmony. This [melody] should be sung during the last period of the day, in the case of pity and love. Some people say that in this [melody] *dhaivata* may also function as an initial note and as a dominant. This is *mālava*[59]. These are the heptatonic [*bhāṣāṅga*].

203-205. *Kolāhala* is a *bhāṣā* of *ṭakka*. According to the tradition *rāmakṛti* springs from that [*bhāṣā*]. *Madhyama* is its initial note and dominant. *Ṣadja* is its final note. *Pañcama* is missing. It should be sung by the experts during the fourth period of the day, in the case of the heroic sentiment. Though it is a *bhāṣāṅga*, one should closely consider its *upāṅga* character[60]. This is *rāmakṛti*.

205-206. *Karṇāṭabaṅgāla* is an *aṅga* of *vegarañjī*, which springs from *ṭakka*. *Gāndhāra* is its dominant and initial note. It has no *pa*. *Sa* is its final note. It should be sung during the rains, in the case of love. This is *karṇāṭabaṅgāla*.

206-208. *Āndhālī* springs from *dākṣiṇātyā*, which is a *bhāṣā* of *śuddhapañcama*. *Dha* is its secondary final note. *Ṣadja* of the lower octave is its lower limit. Its *ni* is a rare note. It is a *vibhāṣā*. *Pañcama* is its

Pañcamāṃśagrahanyāsā tāradhā gavivarjitā
208. āndhālī ca ripaprājyā dinādau gīyate śucau.
Ity āndhālī.
Ṣaḍjagrahāṃśanyāsā syāt travaṇāṅgam rivarjitā
209. bhūpālikābhidhā geyā bhāṣāṅgaṃ dainyalajjayoḥ.
Iti bhūpālī.
Iti ṣāḍavaḥ.
Ṭakkajavegarañjyaṅgaṃ triṣaḍjo dhapavarjitaḥ
210. nāgadhvanī rase vīre geyo varṣāsu sarvadā.
Iti nāgadhvaniḥ.
Ragantī kākubhī tajjā śāvarī mandramadhyamā
211. madhyamāṃśagrahā nyāsadhaivatā svalpaṣaḍjikā
tāragā karuṇe geyā pahīnā śaradi sphuṭaṃ.
Iti śāvarī.
212. Bhinnaṣaḍjasya bhāṣā yā travaṇā tatsamudbhavā
ṣaḍjāṃśā dhaivatāntā ḍombakrī karuṇe rase
213. hemantaprathame yāme gītavyā ripavarjitā.
Sagrahāṃśāṃ niṣādāntāṃ ḍombakrīṃ kaścid abhyadhāt.
Iti ḍombakrī.
214. Dhaivatāṃśagrahanyāsā ripatyaktorumadhyamā
mandradhaivatagāndhāravyāptā syāt travaṇī parā
215. atārā prathame yāme prārthanāyāṃ ca gīyate.
Iti trāvaṇī.
Ity auḍavāḥ. Iti bhāṣāṅgāni.
Ādau rāmakṛtir goṇḍakṛtir devakṛtis tathā
216. tato marutkṛtiś ceti kriyāṅgāni samāsataḥ.
Yā ṣaḍjarṣabhagāndhāramadhyamais tāramandrabhāk
217. sanyāsāṃśagrahā bhūririsā rāmakṛtis tu sā.
Śṛṅgāre vipralambhākhye karuṇe ca pragīyate.
Iti rāmakṛtiḥ.
218. Deśīhindolarāgotthā gatārā mapabhūyasī

dominant, initial note and final note. *Dha* of the higher octave is its upper limit. *Ga* is missing. *Ri* and *pa* are predominant notes. *Āndhāli* is sung at the beginning of the day, in the case of the erotic sentiment. This is *āndhāli*.

208-209. The *bhāṣāṅga bhūpālikā* is an *aṅga* of *travaṇā*. *Ṣaḍja* is its initial note, dominant and final note. It has no *ri*. It should be sung in the case of misery and embarrassment. This is *bhūpālī*. These are the hexatonic *bhāṣāṅga*.

209-210. *Nāgadhvani* is an *aṅga* of *vegarañjī*, which is a *bhāṣā* of *ṭakka*. *Ṣaḍja* is used in the three functions. *Dha* [and *pa*] are missing. It should be sung in the case of the heroic sentiment, during the rains and at any time. This is *nāgadhvani*.

210-211. *Śāvarī* (= *śāmbarī* or *sāvarī*)[61] springs from *ragantī*, which is a *bhāṣā* of *kakubha*. *Madhyama* of the lower octave is its lower limit. *Madhyama* is its dominant and initial note. *Dhaivata* is its final note. *Ṣaḍja* is a very rare note. *Ga* of the higher octave is its upper limit. It should certainly be sung in autumn in the case of the pathetic sentiment. *Pa* is missing [from its scale]. This is *śāvarī*.

212-213. *Ḍombakrī* springs from *travaṇā*, which is a *bhāṣā* of *bhinnaṣaḍja*. *Ṣaḍja* is its dominant, *dhaivata* its final note. It should be sung in the case of the pathetic sentiment, in winter, during the first period of the day. *Ri* and *pa* are missing. Somebody (sc. Madana)[62] said that *ḍombakrī* has *sa* in the function of initial note and dominant, but *ni* as a final note. This is *ḍombakrī*.

214-215. The other *trāvaṇī* (i.e. the *aṅga* of the *bhāṣā travaṇā*)[63] has *dhaivata* in the function of dominant, initial note and final note. *Ri* and *pa* are missing, but *madhyama* is a predominant note. It may have *dhaivata* and *gāndhāra* of the lower octave as lower limit. The higher octave is missing altogether. It is sung in the case of a request, during the first period of the day. This is *trāvaṇī*. These are the pentatonic [*bhāṣāṅga*]. Here ends the discussion on the *bhāṣāṅga*.

215-216. All *kriyāṅga* [*rāga*] together are: *rāmakṛti*, *goṇḍakṛti*, *devakṛti* and *marutkṛti*.

216-217. *Rāmakṛti* has *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama* [and *pañcama*] in the higher and the lower octave[64]. *Sa* functions as its final note, dominant and initial note, while *ri* and *sa* are predominant notes. It is sung in the case of separation of lovers and in the pathetic sentiment. This is *rāmakṛti*.

218-219. *Goṇḍakṛti* (= *gauḍakṛti*)[65] springs from the *rāga deśīhindola*[66]. *Ga* of the higher octave is its upper limit. *Ma* and *pa* are pre-

ṣaḍjanyāsāṃśasaṃpannā pamandrā ridhavarjitā
219. geyā goṇḍakṛtir jñai rase śṛṅgārasañjñake.
Iti goṇḍakṛtiḥ.
Nyāsāṃśaṣaḍjā saṃtyaktaripā mandraniṣādinī
220. samasvaravatī tāramadhyamā dhaivatagrahā
dhīrair devakṛtir vīre rase svairaṃ nigadyate.
Iti devakṛtiḥ.
221. Ṣaḍjagrahanyāsavatī dhaivatarṣabhavarjitā
geyā marutkṛtir dhīraiḥ śuddhabhairavasaṃbhavā.
Iti marutkṛtiḥ.
Ity auḍavāḥ. Iti kriyāṅgāni. Athopāṅgāni.
222. Varāṭyaḥ ṣaṭ toḍike dve gurjarīṇāṃ catuṣṭayaṃ
velāvalyaś catasro dve gauḍyo gauḍacatuṣṭayaṃ
223. malhārī bhairavī chāyānaṭṭā kāmodasiṃhalī
vallātikā ca malhāraḥ śaṃkarābharaṇas tataḥ
224. karṇāṭy atha svabhāvakrī hemakrīndrakriyau tataḥ
trinetrakṛtir ojakrī vipāthakrīti kṛtsnaśaḥ
225. ṣaṭtriṃśat syur upāṅgāni rāgā rāgavidāṃ matāḥ.
Drāviḍī kauntalī caiva saindhavī ca tataḥ paraṃ
226. apasthānā vārāṭyantā varāṭyantā hatasvarā
pratāpā ca varāṭyantā ṣaḍ varāṭyaḥ kramān matāḥ.
227. Ṛṣabhaprotagamakā bhūrimandraniṣādinī
varāṭī drāviḍī sadbhiḥ śṛṅgārādau praśasyate.
Iti drāviḍī varāṭī.
228. Mandraṣaḍjavatī bhūriniṣādasvaraśālinī
kauntalī gīyate nityaṃ ratau kampitadhaivatā.
Iti kauntalī.
229. Mamandrā bahugāndhārā ṣaḍjadhaivatakampinī
varāṭī saindhavī tajjñaiḥ śṛṅgāre saṃprayujyate.
Iti saindhavī varāṭī.
230. Apasthānāvarāṭy uktā nidhamair mandragāmibhiḥ
vakrasvaropasthānāvarāṭy evābhidhīyate.
Ity apasthānāvarāṭī.
231. Kampitaś cāhataś caiva yatrādau pañcamasvaraḥ
mandraś ca dhaivataḥ soktā hatasvarāvarāṭikā.
Iti hatasvarāvarāṭī.

dominant notes. *Ṣaḍja* is its final note and dominant. *Pa* of the lower octave is its lower limit. *Ri* and *dha* are missing. *Goṇḍakṛti* should be sung by the experts in the case of the erotic sentiment. This is *goṇḍakṛti*.

219-220. *Devakṛti* has *ṣaḍja* in the function of final note and dominant. *Ri* and *pa* are omitted. *Niṣāda* of the lower octave is its lower limit. Its notes are equally important. *Madhyama* of the higher octave is its upper limit. *Dhaivata* is its initial note. *Devakṛti* may be performed at will by the experts in the case of the heroic sentiment. This is *devakṛti*.

221. *Marutkṛti*, which springs from *śuddhabhairava*, has *ṣaḍja* in the function of initial note and final note. *Dhaivata* and *ṛṣabha* are missing. It should be sung by the experts [in the case of the heroic sentiment][67]. This is *marutkṛti*. These are the pentatonic [*kriyāṅga*]. Here ends the explanation of the *kriyāṅga*. Next, the *upāṅga*.

222-225. According to the *rāga* experts there are altogether thirty-six *upāṅga rāga*, viz.: six *varāṭī*, two *toḍikā*, four *gurjarī*, four *velāvalī*, two *gauḍī*, four *gauḍa*, as well as *malhārī*, *bhairavī*, *chāyanaṭṭā*, *siṃhalīkāmoda*, *vallātikā*, *malhāra*, *śaṃkarābharaṇa*, *karṇāṭi*, *svabhāvakrī*, *hemakrī*, *indrakrī*, *trinetrakṛti*, *ojakrī* and *vipāthakrī*.

225-226. The six types of *varāṭī* are *drāviḍī*, *kauntalī*, *saindhavī*, *apasthānā*, *hatasvarā* and *pratāpā*.

227. With a musical embellishment (*gamaka*)[68] on *ṛṣabha* and a predominant *niṣāda* in the lower octave, the *drāviḍī varāṭī* is recommended by the experts in the case of sentiments such as love, etc. This is *drāviḍī varāṭī*.

228. With *ṣaḍja* of the lower octave as its lower limit, with *niṣāda* as a predominant note and with the *kampita* vibrato on *dhaivata*, the *kauntalī* [*varāṭī*] may be sung at any time, in the case of the erotic sentiment. This is *kauntalī varāṭī*.

229. With *ma* of the lower octave as its lower limit, with *gāndhāra* as a predominant note and with the *kampita* vibrato on *ṣaḍja* and *dhaivata*, *saindhavī varāṭī* is performed by the experts in the case of the erotic sentiment. This is *saindhavī varāṭī*.

230. *Apasthānā varāṭī* has *ni*, *dha* and *ma* in the lower octave. It is called "displaced" (*apasthānā*) *varāṭī*, because its notes are [rendered] in an irregular order[69]. This is *apasthānā varāṭī*.

231. When the note *pañcama* is performed at the beginning, with a *kampita* vibrato or a "pralltriller" (*āhata*)[70], when *dhaivata* of the lower octave is its lower limit, it is called *hatasvarā varāṭī*. This is *hatasvarā varāṭī*.

232. Yā mandradhaivatopetā ṣaḍjapañcamakampitā
bhūripā gīyate vīre sā pratāpāvarāṭikā.
Iti pratāpāvarāṭī.
233. Etā varāṭyupāṅgatvāt ṣaḍjanyāsagrahā matāḥ.
Iti varāṭyaḥ ṣaṭ.
Chāyā turuṣkopapade dve toḍyau. Tad udīryate.
234. Ṛṣabhasvarasaṃtyaktā toḍy eva pavivarjitā
sulataśāhikavibhiḥ chāyātoḍīti kathyate.
Iti chāyātoḍī.
235. Tāḍitā svalpagāndhārā niṣādarṣabhaśālinī
toḍy eva kathyate tajjñais turuṣkātoḍikā parā.
Iti turuṣkātoḍī.
236. Etayos toḍyupāṅgatvād grahanyāsau tu madhyamau.
Iti turuṣkātoḍī.
Mahārāṣṭrātha saurāṣṭrā dakṣiṇā drāviḍīti ca
237. gurjaryaḥ syuś catasras tā. Grahanyāsarṣabhasvarāḥ.
Aṃśāntarisvarā mandraniṣādā tāḍitetarā
238. utsave pañcamatyaktā syān mahārāṣṭrāgurjarī.
Iti mahārāṣṭrāgurjarī.
Iyam eva rikampāḍhyā saurāṣṭrāgurjarī matā.
Iti saurāṣṭrāgurjarī.
239. Saṃtāḍitasvarā nūnaṃ madhyamasvarakampitā
dakṣiṇāgurjarī jñeyā śṛṅgārādau ca gīyate.
Iti dakṣiṇā gurjarī.
240. Tāramandrarṣabhā harṣe pūrṇā drāviḍāgurjarī.
Niṣādas tāramandrābhyāṃ sphuraty atreti kecana.
Iti drāviḍāgurjarī.
241. Sāmagītisamagānād iyaṃ syāt sāmagurjarī.
Iti sāmagurjarī.
Iti gurjaryupāṅgāni.
Bhuñcī khambhāvatī chāyā pratāpā cety anukramāt
242. velāvalyaś catasras tā. Grahāṃśanyāsadhaivatāḥ.

232. *Pratāpā varāṭī* has *dhaivata* of the lower octave as its lower limit. It has a *kampita* vibrato on *ṣaḍja* and *pañcama*. Its *pa* is a predominant note. It is sung in the case of the heroic sentiment. This is *pratāpā varāṭī*.

233. Traditionally the above-mentioned [*rāga*] have *ṣaḍja* in the function of final note and initial note, because they are *upāṅga* of *varāṭī*. These are the six types of *varāṭī*.

233-234. There are two [types of] *toḍī*, i.e. *chāyā* and *turuṣkā*. This will be explained. When the note *ṛṣabha* is omitted from *toḍī* and *pa* is also missing, the experts [at the court] of Sultan Śāhi call it *chāyātoḍī*. This is *chāyātoḍī*.

235. When it is performed with instrumental embellishments (*tāḍita*)[71], when *gāndhāra* is very rare and its *niṣāda* and *ṛṣabha* are predominant notes, this other *toḍī* is called *turuṣkā toḍī* by the experts. This is *turuṣkā toḍī*.

236. Since both are *upāṅga* of *toḍī*, *madhyama* is their initial note and final note. This is *turuṣkā toḍī*.

236-237. *Mahārāṣṭrā*, *saurāṣṭrā*, *dakṣiṇā* and *drāviḍā* are the four types of *gurjarī*. They have the note *ṛṣabha* in the function of initial note and final note.

237-238. *Mahārāṣṭrā gurjarī* has *ri* in the function of dominant and final note, *niṣāda* of the lower octave as its lower limit. Its other notes are rendered with instrumental embellishments (*tāḍita*)[72]. Its *pañcama* is omitted. [It is sung] during festivals. This is *mahārāṣṭrā gurjarī*.

238. When its *ri* is performed with a *kampa* (= *kampita* vibrato), it is considered to be *saurāṣṭrā gurjarī*. This is *saurāṣṭrā gurjarī*.

239. When its notes are rendered with instrumental embellishments (*saṃtāḍita*)[73], when its note *madhyama* has a *kampita* vibrato, it should be regarded as *dakṣiṇā gurjarī*. It is sung in the case of love, etc. This is *dakṣiṇā gurjarī*.

240. *Drāviḍā gurjarī* is heptatonic. *Ṛṣabha* of the higher octave is its upper limit, in the lower octave this note is its lower limit. [This *rāga* is performed] in the case of joy. According to some people[74] its *niṣāda* is rendered with a *sphurita*[75] in the higher and lower octaves. This is *drāviḍā gurjarī*.

241. When it is sung in the manner of ritual *sāman* chanting, it is the *sāmagurjarī*. This is *sāmagurjarī*. These are the *upāṅga* of *gurjarī*.

241-242. *Bhuñcī*, *khambhāvatī*, *chāyā* and *pratāpā* respectively are the four types of *velāvalī*. They have *dhaivata* in the function of initial note, dominant and final note.

Madhyamasvarasaṃtyaktā bhuñcy āndolitaṣaḍjapā.
243. Viprayoge vidhātavyā śṛṅgāre ceti kecana.
Iti bhuñcī.
Tyaktapāndolitanimā geyā khambhāvatī śucau.
Iti khambhāvatī.
244. Mandraś ca kampitaś ca syād yatrāsau madhyamasvaraḥ
chāyāvelāvalī soktā velāvaly eva lakṣaṇaiḥ.
[Iti] chāyāvelāvalī.
245. Dhaivatenāhatā nūnaṃ pañcamarṣabhavarjitā
velāvaly eva gītajñaiḥ pratāpādiḥ pragīyate.
Iti pratāpāvelāvalī.
Iti velāvalyupāṅgāni.
246. Dhaivatarṣabhanirmuktā grahāṃśanyāsaṣaḍjabhāk
hindolarāgāśrayaṇād vasantopāṅgatām gatā
247. gauḍī samandrā vijñeyā priyasaṅgamabhāṣaṇe.
Kvacit pañcamam etasyāṃ svaraṃ sagamakaṃ viduḥ.
Iti gauḍī.
248. Sāṃśanyāsagrahā mandratāraṣaḍjā nibhūyasī
upāṅgaṃ gīyate gauḍī rase vīre tathā śucau.
249. Rāgajñā varṇayanty asyā janiṃ mālavakaiśikāt.
Iti dvitīyāgauḍī.
Deśavālaturuṣkākhyau karṇāṭadrāviḍāv iti
250. gauḍāḥ sālagakedārapūrvādyā eta eva hi
gauḍopāṅgatayāś caite niṣādāṃśagrahā matāḥ.
251. Antyasvarāṃśanyāsaḥ syāt pañcamarṣabhavarjitaḥ,
ṣaḍjenāndolito nūnaṃ geyo vīre rase śucau
252. gauḍo 'yaṃ deśavālaḥ syāt. Pūrvagauḍo 'yaṃ mataḥ.
Iti deśavālagauḍaḥ.
Mandrāhato gabhūyiṣṭo grahāṃśanyāsasaptamaḥ
253. turuṣkagauḍakathitaḥ pañcamarṣabhavarjitaḥ.
Ayam āndolitaḥ ṣaḍje kedāro gauḍa ucyate.
Iti turuṣkagauḍaḥ.

242-243. In *bhuñcī* the note *madhyama* is omitted, while *sa* and *pa* are rendered with the *andolita* vibrato[76]. According to some people it should be performed, when love in separation is expressed. This is *bhuñcī*.

243. *Khambhāvatī*, from which *pa* is omitted, while its *ni* and *ma* are performed with the *andolita* vibrato, should be sung in the case of the erotic sentiment. This is *khambhāvatī*.

244. When the note *madhyama* of the lower octave, rendered with the *kampita* vibrato, is its lower limit, *velāvalī* is called *chāyāvelāvalī* because of these characteristics. This is *chāyāvelāvalī*.

245. When its *dhaivata* is rendered with a "pralltriller" (*āhata*)[77], while *pañcama* and *ṛṣabha* are omitted, it is called *pratāpāvelāvalī* by the experts of vocal music. This is *pratāpāvelāvalī*. These are the *upāṅga* of *velāvalī*.

246-247. As it is closely connected with the *rāga hindola*, *gauḍī* may be an *upāṅga* of *vasanta* (the regional variety of *hindola*). It is missing *dhaivata* and *ṛṣabha*. *Ṣaḍja* is its initial note, dominant and final note. *Sa* of the lower octave is its lower limit. It is sung, when a meeting of lovers is mentioned. People think that in this [*rāga*] the note *pañcama* is sometimes rendered with an embellishment (*gamaka*). This is *gauḍī*.

248-249. The *upāṅga gauḍī* has *sa* in the function of dominant, final note and initial note. *Ṣaḍja* of the lower octave is its lower limit, the same note in the higher octave is its upper limit, while *ni* is a predominant note. It is sung in the case of the heroic and the erotic sentiment. The *rāga* experts trace its origin to *mālavakaiśika*. This is the second *gauḍī*.

249-250. *Deśavāla-*, *turuṣka-*, *karṇāṭa-*, *drāviḍa-*, *sālaga-* and *kedāragauḍa*, which are the *upāṅga* of *gauḍa*, have *niṣāda* in the function of dominant and initial note.

251-252. When the last note (i.e. *ni*) functions as a dominant and as a final note, when *pañcama* and *ṛṣabha* are missing and when *ṣaḍja* is rendered with the *andolita* vibrato[78], it is *deśavālagauḍa*, which should be sung in the case of the heroic and the erotic sentiment. It is also considered to be the original *gauḍa*. This is *deśavālagauḍa*.

252-253. When the notes of the lower octave are rendered with a "pralltriller" (*āhata*)[79], when *ga* is a predominant note and when the seventh note (i.e. *ni*) is its initial note, dominant and final note, it is called *turuṣkagauḍa*. *Pañcama* and *ṛṣabha* are missing [from its scale]. When it is performed with the *andolita* vibrato on *ṣaḍja*, it is called *kedāragauḍa*. This is *turuṣkagauḍa*.

254. Karṇāṭagauḍo vijñeyo grahāṃśanyāsaṣaḍjakaḥ
svasthāneṣv āhataḥ pūrṇo geyaḥ syāt karuṇe rase.
Iti karṇāṭagauḍaḥ.
255. Niṣādāṃśagrahanyāsaḥ ṣaḍjapañcamakampitaḥ
tathā gāndhāratiripaḥ prokto drāviḍagauḍakaḥ.
256. Ayaṃ tiripanirmukto mālavagauḍa ucyate.
Ayaṃ sālagagauḍaḥ syān niṣādasvarakampitaḥ.
257. Ratnākarādayaḥ kāṃścid ūcuḥ ṣaḍjagrahāṃśakān.
Iti gauḍopāṅgāni.
Pāṃśanyāsagrahā mandramadhyamā gavivarjitā
258. śṛṅgāre tāḍitā proktā malhāry āndhālyupāṅgakaṃ.
Iti malhārī.
Bhairavī bhairavopāṅgaṃ grahāṃśanyāsadhaivataḥ
259. samair anyaiḥ svarair yuktā gīyate tāramandragā.
Iti bhairavī.
Naṭṭopāṅgaṃ bhavec chāyānaṭṭā nyāsāṃśaṣaḍjakā
260. mandrapañcamasaṃyuktā gātavyā nigakampitā.
Iti chāyānaṭṭā.
Āḍīkāmodikopāṅgaṃ kāmodā siṃhalī matā
261. dhaivatasphuritā mandramadhyamā syāt tridhaivatā.
Iti siṃhalīkāmodā.
Chevāṭyupāṅgaṃ vallātā grahāṃśanyāsaṣaḍjabhāk
262. dhamandrā risvaratyaktā śṛṅgārādau pragīyate.
Bhāṣāṅgatve ’py upāṅgatvaṃ vallātāyā ihoditaṃ.
Iti vallātā.
263. Gamandraḥ sapanirmukto grahāṃśanyāsadhaivataḥ
āndhālyupāṅgaṃ malhāro nitāraḥ prāvṛṣi smṛtaḥ.
Iti malhāraḥ.

254. *Karṇāṭagauḍa*, one should know, has *ṣaḍja* in the function of initial note, dominant and final note. In its fundamental episodes (*svasthāna*)[80] it is rendered with the "pralltriller" (*āhata*)[81]. Its scale is complete. It should be sung in the case of the pathetic sentiment. This is *karṇāṭagauḍa*.

255. When *niṣāda* is its dominant, initial note and final note, when *ṣaḍja* and *pañcama* are rendered with the *kampita* vibrato and *gāndhāra* is embellished with the *tiripa* vibrato[82], it is called *drāviḍagauḍa*.

256-257. Without the *tiripa* it is called *mālavagauḍa*. When the note *niṣāda* is rendered with the *kampita* vibrato, it is the *sālagagauḍa*[83]. According to the Saṅgītaratnākara and other works some [*gauḍa* varieties] have *ṣaḍja* in the function of initial note and dominant. These are the *upāṅga* of *gauḍa*.

257-258. *Malhārī*, which is an *upāṅga* of *āndhālī*, has *pa* in the function of dominant, final note and initial note, *madhyama* of the lower octave as lower limit, while *ga* is missing. It is performed in the case of the erotic sentiment, with instrumental musical embellishments. This is *malhārī*.

258-259. *Bhairavī* is an *upāṅga* of *bhairava*. *Dhaivata* is its initial note, dominant and final note. Its other notes are equally important. It is sung with *ga* in the higher and the lower octave as upper and lower limit respectively. This is *bhairavī*.

259-260. *Chāyanaṭṭā* is an *upāṅga* of *naṭṭā*. *Ṣadja* is its final note and dominant. It has *pañcama* of the lower octave as lower limit. It should be sung with the *kampita* vibrato on *ni* and *ga*. This is *chāyanaṭṭā*.

260-261. *Siṃhalīkāmoda* is considered to be an *upāṅga* of *āḍīkāmoda*. Its *dhaivata* is rendered with the *sphurita* vibrato. *Madhyama* of the lower octave is its lower limit. *Dhaivata* is used in the three functions (i.e. as a dominant, initial note and final note). This is *siṃhalīkāmoda*.

261-262. *Vallātā* is an *upāṅga* of *chevāṭī*. *Ṣadja* is its initial note, dominant and final note. *Dha* of the lower octave is its lower limit. The note *ri* is missing [from its scale]. It is sung in the case of love and other sentiments. Although it is also a *bhāṣāṅga*, *vallātā* is in this connection mentioned as an *upāṅga*. This is *vallātā*.

262-263. *Malhāra*, which is an *upāṅga* of *āndhālī*, has *ga* of the lower octave as its lower limit. *Sa* and *pa* are missing [from its scale]. *Dhaivata* is its initial note, dominant and final note. *Ni* of the higher octave is its upper limit. It is traditionally performed during the rains. This is *malhāra*.

264. Mudrayitvā svaraṃ mandram anyachāyena vaṃśikaiḥ
kriyate madhyamādiś cen, śaṃkarābharaṇo bhavet.
Iti śaṃkarābharaṇaḥ.
265. Karṇāṭarāgasyopāṅgaṃ karṇāṭī tyaktapañcamā
gātavyā sā rase tajjñaiḥ śṛṅgāre kampitasvarāḥ.
Iti karṇāṭī.
266. Ṣaḍjagrahanyāsavatī syāt svabhāvakṛtiḥ sphuṭā.
Suhādrīti prasiddheyaṃ loke mandraniṣādinī.
267. Dhaivato madhyamo na syād. Ādyaḥ syād atra madhyamaḥ.
Karuṇe viniyogo 'syā. Niṣādādir iyaṃ tataḥ.
Iti svabhāvakrī suhadrī ca.
268. Devakryaṅgaṃ tu hemakrī sagrahanyāsā mandragā.
Iti hemakrī.
Indrakrī ṣaḍjarahitā rinyāsā dhaivatagrahā.
Iti indrakrī.
269. Pañcamāṃśagrahanyāsā svalpagāndhārarañjitā
satāramandraṣaḍjā ca trinetrakry utsave matā.
Iti trinetrakrī.
270. Syāt svabhāvakṛter aṅgam ojakrī mandramadhyamā.
Ity ojakrī.
Syāt trinetrakṛter aṅgaṃ vipāthakry alpamadhyamā.
Iti vipāthakrī.
271. Kriyāṅge 'py upāṅge staḥ svabhāvendrakṛtīr ubhau.
Ity upāṅgāni ṣaṭtriṃśat. Dhīrair nirṇayā darśitāḥ
272. śuddhabhairavakolhāṭau dhvanimadhyamaṣāḍavau
tathā vibhāsadevālāv ity anye rāgakās tu ṣaṭ.
273. Ṣaḍjagāndhāraparyantaṃ tāramandraḥ samasvaraḥ
grahāṃśanyāsadhas tu yaḥ sa jñeyaḥ śuddhabhairavaḥ.
Iti śuddhabhairavaḥ.
274. Grahāṃśanyāsagāndhāraḥ kolhāṭo gīyate śucau.
Koḍāva ity ayaṃ loke. Kiṃcit sphuritamadhyamaḥ.
Iti kolhāṭaḥ.

264. When the *rāga madhyamādi* is performed by the flute players (*vaṃśika*) with a special timbre (*chāya*) by rendering the notes of the lower octave with a closed sound (*mudrita*)[84], it becomes *śaṃkarābharaṇa*. This is *śaṃkarābharaṇa*.

265. *Karṇāṭī* is an *upāṅga* of *karṇāṭa*. It has no *pañcama*. It should be sung by the experts in the case of the erotic sentiment. Its notes are rendered with the *kampita* vibrato. This is *karṇāṭī*.

266-267. *Svabhāvakṛti* apparently has *ṣadja* in the function of initial note and final note. In common practice it is known as *suhadrī*. *Niṣāda* of the lower octave is its lower limit. *Dhaivata*[85] is missing in the middle octave. In this [*rāga*] *madhyama* may function as an initial note. It is performed in the case of the pathetic sentiment. It may also have *niṣāda* as an initial note. These are *svabhāvakrī* and *suhadrī*.

268. *Hemakrī* is an *aṅga* of *devakrī*. *Sa* is its initial note and final note. *Ga* of the lower octave is its lower limit. This is *hemakrī*.

Indrakrī has no *ṣadja*. *Ri* is its final note and *dha* is its initial note. This is *indrakrī*.

269. *Trinetrakrī* has *pañcama* in the function of dominant, initial note and final note. Its *gāndhāra* is very rare. *Ṣadja* of the higher octave is its upper limit, the same note in the lower octave is its lower limit. It is traditionally performed during a festival. This is *trinetrakrī*.

270. *Ojakrī* is an *aṅga* of *svabhāvakṛti*. *Madhyama* of the lower octave is its lower limit. This is *ojakrī*.

Vipāthakrī is an *aṅga* of *trinetrakṛti*. *Madhyama* is rarely used. This is *vipāthakrī*.

271. Although *svabhāvakṛti* and *indrakṛti* are *kriyāṅga*, they are found among the *upāṅga*. These are the thirty-six *upāṅga*.

271-272. Six other *rāga* have been explained by the experts, that is to say, *śuddhabhairava*, *kolhāṭa*, *dhvani*, *madhyamaṣāḍava*, *vibhāsa* and *devāla*.

273. *Śuddhabhairava*, one should know, has *ṣadja* of the higher octave as its upper limit and *gāndhāra* of the lower octave as its lower limit. Its other notes are equally important. *Dha* is its initial note, dominant and final note. This is *śuddhabhairava*.

274. *Kolhāṭa*, which has *gāndhāra* in the function of initial note, dominant and final note, is sung in the case of love. In common practice it is called *koḍava*. *Madhyama* is sometimes rendered with the *sphurita* vibrato. This is *kolhāṭa*.

275. Vyāptaṣaḍjasvaro nyāsagrahāṃśaḥ paḥ pamādhikaḥ
atyalparṣabhagāndhāro dhvaniḥ syāt mandramadhyamaḥ.
Iti dhvaniḥ.
276. Ṛṣabhenāṃśabhāg alpapañcamo nyāsapañcamaḥ
dhāpanyāso 'dbhute raudre vīre madhyamaṣāḍavaḥ.
Iti madhyamaṣāḍavaḥ.
277. Grahāṃśanyāsaṣaḍjaḥ syād vibhāso lalitasvaraḥ.
Iti vibhāsaḥ.
Kampavanmadhyamayuto madhyamāṃśagrahāntavān
278. śṛṅgāre gīyate rāgo devālo ripamandrabhāk.
Iti devālaḥ.
Ajñātajanakā ete rāgāḥ śuddhatayā smṛtāī.
279. Śrīkaṇṭhikā pulindī ca māṅgalī bhinnapañcamñ
sālavāhanikābhīrī śuddhabhairavayoṣitaḥ
280. kāmbhojī bhinnapaurālī paurālī saindhavī tathā
kachelī madhurī ceti kolhāṭasya varāṅganāḥ.
281. Kālindī khasikā cūtamañjarī vṛddhakaiśikī
saindhavyo ceti rāgiṇyo dhvanirāgavarāṅganāḥ.
282. Nādāntarītaraṅgiṇyau siṃhaly ambāhirī tathā
saurāṣṭrī kauśalī ceti śritā madhyamaṣāḍavaṃ.
283. Gāndhārī bhāvinī nīlotpalī gorañjikā tathā
cauhālikotpalī ceti devālasya varāṅganāḥ.
284. Drāviḍī bṛhatī harṣapurī bhammāṇikā tathā
saindhavī suravallī ca vibhāsasya varāṅganāḥ.
285. Dhaivatāṃśagrahanyāsā bhinnaṣaḍjasamudbhavā
śrīkaṇṭhī tyaktagāndhārā geyā dhaivatabhūyasī.
Iti śrīkaṇṭhī.
286. Ṣaḍjasvaragrahanyāsadhaivatena vibhūṣitā
ṣaḍjadhaivatayos tadvad dhaivatarṣabhayor api
287. saṃvādinī pulindī syāt tyaktagāndhārapañcamā.
Iti pulindī.
Madhyamāṃśagrahanyāsā māṅgalī gamabhūyasī.
Iti māṅgalī.
288. Bhinnapañcamayā pāṃśanyāsā syād bhinnapañcamī.
Iti bhinnapañcamī.

275. *Dhvani* has *pa* in the function of final note, initial note and dominant, while *ṣadja* is found throughout [the *rāga*]. *Pa* and *ma* are predominant, but *ṛṣabha* and *gāndhāra* are very rare. *Madhyama* of the lower octave is its lower limit. This is *dhvani*.

276. *Madhyamaṣāḍava* has *ṛṣabha* in the function of dominant. *Pañcama* is a rare note, but it functions as its final note. *Dha* is its secondary final note. It is performed in the case of wonder, fury and heroism. This is *madhyamaṣāḍava*.

277. *Vibhāsa* has *ṣadja* in the function of initial note, dominant and final note. Its notes are graceful. This is *vibhāsa*.

277-278. *Devāla* has a *kampa* (i.e. the *kampita* vibrato) on *madhyama*, which is its dominant, initial note and final note. It is sung in the case of love. *Ri* and *pa* of the lower octave may be its lower limit. This is *devāla*.

278. The above-mentioned [six] are handed down as pure (*śuddha*) *rāga* of which the origin is unknown.

279. *Śrīkaṇṭhikā*, *pulindī*, *māṅgalī*, *bhinnapañcamī*, *sālavāhanikā* and *ābhīrī* are the wives of *śuddhabhairava*.

280. *Kāmbhojī*, *bhinnapaurālī*, *paurālī*, *saindhavī*, *kachelī* and *madhurī* are the wives of *kolhāṭa*.

281. *Kālindī*, *khasikā*, *cūtamañjarī*, *vṛddhakaiśikī* and the two *saindhavī* are the affectionate (*rāgiṇī*) wives of the *rāga dhvani*.

282. *Nādāntarī*, *taraṅginī*, *siṃhalī*, *ambāhirī*, *saurāṣṭrī* and *kauśalī* are connected with *madhyamaṣāḍava*.

283. *Gāndhārī*, *bhāvinī*, *nīlotpalī*, *gorañjikā*, *cauhālikā* and *utpalī* are the wives of *devāla*.

284. *Drāviḍī*, *bṛhatī*, *harṣapurī*, *bhammāṇikā*, *saindhavī* and *suravallī* are the wives of *vibhāsa*.

285. *Śrīkaṇṭhī* springs from *bhinnaṣadja*. *Dhaivata* is its dominant, initial note and final note. *Gāndhāra* is omitted [from its scale]. It should be sung with *dhaivata* as a predominant note. This is *śrīkaṇṭhī*.

286-287. *Pulindī* has *ṣadja* as its initial note and *dhaivata* as its final note. Between *ṣadja* and *dhaivata* and between *dhaivata* and *ṛṣabha* there is linear harmony. *Gāndhāra* and *pañcama* are omitted. This is *pulindī*.

287. *Māṅgālī* has *madhyama* in the function of dominant, initial note and final note. *Ga* and *ma* are predominant notes. This is *māṅgālī*.

288. *Bhinnapañcamī* springs from *bhinnapañcama*. *Pa* is its dominant and final note. This is *bhinnapañcamī*.

Ṛṣabhāṃśagrahā pūrṇā dhaivatanyāsaśobhinī
289. śālavāhanikā jñeyā karuṇe kakubhodbhavā.
Iti śālavāhanikā.
Dhaivatāṃśagrahanyāsā tārapañcamadhaivatā
290. niripair api bhūyiṣṭā saṃpūrṇā kakubhodbhavā
madhyamarṣabhayor atra saṅgatiḥ syāt parasparaṃ.
Iti śālavāhanikā.
291. Abhīravallabhābhīrī gātavyā raṇavarṇane.
Ity ābhīrī.
Ṣaḍjagrahanyāsavatī ridhatyaktā nibhūyasī
292. hindolād utthitā bhāṣā kāmbhojī gīyate śucau.
Iti kāmbhojī.
Bhinnaṣaḍjodbhavā bhinnapaurālī dhaivatagrahā
293. tāragāndhārabhāṅ mandramadhyamā nyāsadhaivatā
pracurā sarigaiḥ pūrṇā svarair harṣe pragīyate.
294. Sanipapracurāṃ kecid varṇayanti rikomalāṃ.
Iti bhinnapaurālī.
Ṣaḍjasvaragrahanyāsā bhūtā mālavakaiśikāt
295. saṃpūrṇā samabhūyiṣṭā vijñaiḥ paurālikā matā.
Iti paurālī.
Dhāṃśanyāsagrahā bhinnaṣaḍjabhāṣāsti saindhavī
296. dhamandroddīpane kāryā pañcamarṣabhavarjitā.
Iti saindhavī.
Ṣaḍjāṃśamadhyamanyāsā kūṭatānasamāśrayā
297. kachelī gīyate bhāṣā hīnagāndhāradhaivatā.
Śuddhamadhyā mūrchanāsyā dīpaś cātra raso bhavet.
Iti kachelī.
298. Dhaivatāṃśagrahanyāsā mandramadhyamaśobhitā
tāragāndhārasaṃyuktā mādhurī gīyate śucau.
Iti mādhurī.

288-289. *Śālavāhanikā*, one should know, springs from *kakubha*. *Ṛṣabha* is its dominant and initial note. It is heptatonic. *Dhaivata* is its final note. It is performed in the case of the pathetic sentiment. This is *śālavāhanikā*.

289-290. *Dhaivata* is its dominant, initial note and final note. *Pañcama* and *dhaivata* of the higher octave may be its upper limit. *Ni*, *ri* and *pa* are predominant. It is heptatonic and springs from *kakubha*. There is linear harmony (*saṅgati*) between *madhyama* and *ṛṣabha*. This is *śālavāhanikā*.

291. *Ābhīrī*, which is a favourite melody of the Abhīra people, should be sung in the description of a fight. This is *ābhīrī*.

291-292. *Kāmbhojī*, which is a *bhāṣā* springing from *hindola*, has *ṣaḍja* in the function of initial note and final note. *Ri* and *dha* are omitted. *Ni* is a predominant note. It is sung in the case of love. This is *kāmbhojī*.

293-294. *Bhinnapaurālī*, which springs from *bhinnaṣaḍja*, has *dhaivata* in the function of initial note. *Gāndhāra* of the higher octave is its upper limit. *Madhyama* of the lower octave is its lower limit. *Dhaivata* is its final note. *Sa*, *ri* and *ga* are predominant notes. Its scale is heptatonic. It is sung in the case of joy. Some people state that *sa*, *ni* and *pa* are predominant and that *ri* is a sweet note. This is *bhinnapaurālī*.

294-295. According to the experts *paurālī* springs from *mālavakaiśika*. *Ṣaḍja* is its initial note and final note. Its scale is heptatonic. *Sa* and *ma* are predominant notes. This is *paurālī*.

295-296. *Saindhavī* is a *bhāṣā* of *bhinnaṣaḍja*. *Dha* is its dominant, final note and initial note. *Dha* of the lower octave is its lower limit. It should be performed during the illumination ceremony (*uddīpana*) at the beginning of a dramatic performance. The notes *pañcama* and *ṛṣabha* are missing. This is *saindhavī*.

296-297. The *bhāṣā kachelī* has *ṣaḍja* as a dominant, *madhyama* as a final note. It is based on irregular tonal patterns (*kūṭatāna*). It is sung without *gāndhāra* and *dhaivata*. Its scale (*mūrchanā*) is *śuddhamadhyā*. Its sentiment is heroism (*dīpa* = *vīra*). This is *kachelī*.

298. *Mādhurī* has *dhaivata* in the function of dominant, initial note and final note. *Madhyama* of the lower octave as its lower limit and *gāndhāra* of the higher octave as its upper limit. It is sung in the case of the erotic sentiment. This is *mādhurī*.

299. Gāndhārāṃśagrahopetā niṣādālpā ripacyutā
bhaved antarabhāṣeyaṃ bhinnaṣaḍjasamudbhavā
300. kālindī dhaivatanyāsā prayuktā vismaye budhaiḥ.
Iti kālindī.
Pañcamarṣabhanirmuktā ṣaḍjāṃśa tāravarjitā
301. magrahanyāsasaṃyuktā khasikā mandraṣaḍjikā.
Pārvatīyāpīyaṃ jñeyā, ṣaḍjanyāsagrahā yadā.
Iti khasikā.
302. Bhāṣā syād bhinnaṣaḍjasya grahanyāsāṃśadhaivatā
mamandrā tāragāndhārā kīrtitā cūtamañjarī.
Iti cūtamañjarī.
303. Pañcamāṃśagrahanyāsā saṃpūrṇā mandramadhyamā
śuddhapañcamabhāṣeyaṃ vijñeyā vṛddhakaiśikī.
304. Rir atra tāraḥ kartavyas. Tulyarupāḥ pare svarāḥ.
Utsave viniyogo 'syā darśitaḥ kaśyapādibhiḥ.
Iti vṛddhakaiśikī.
305. Pañcame 'pi bhaved anyā saindhavī tārapañcamā
pañcamāṃśagrahanyāsā ripāpanyāsasaṅginī
306. saprayogaiḥ samāyuktā niṣādād aparaiḥ svaraiḥ
raseṣu nikhileṣv eṣā viniyogam upeyuṣī.
Iti saindhavī.
307. Yā ṭakkāśrayaṇī bhāṣā saindhavī sā ripacyutā
tāramadhyamagāndhārā grahāṃśanyāsaṣaḍjabhāk
308. samandrā gamakaiḥ sāndrā niṣādaricirasvaraiḥ
saṅgītavedibhir jñeyā raseṣu nikhileṣv api.
Iti dvitīyasaindhavī.
309. Madhyagālpā sanidhapaiḥ pūrṇā madhyamāṃśagrahā
tāramandrarṣabhā nyāsaṣaḍjā nādāntarī matā.
Iti nādāntarī.
310. Rigrahāntā dhaivatāṃśā tāradharṣabhapañcamā

299-300. *Kālindī* is an *antarabhāṣā* springing from *bhinnaṣaḍja*. *Gāndhāra* is its dominant and initial note. *Niṣāda* is a rare note. *Ri* and *pa* are omitted. *Dhaivata* is its final note. It is performed by the experts in the case of astonishment. This is *kālindī*.

300-301. *Khasikā* is without *pañcama* and *ṛṣabha*. *Ṣaḍja* is its dominant. It has no high register. *Ma* is its initial note and final note. *Ṣaḍja* of the lower octave is its lower limit. When *ṣaḍja* is its final note and initial note, it is regarded as a mountain melody (*pārvatīyā*). This is *khasikā*.

302. There is a *bhāṣā* of *bhinnaṣaḍja* which has *dhaivata* in the functions of initial note, final note and dominant. *Ma* of the lower octave is its lower limit. *Gāndhāra* of the higher octave is its upper limit. It is called *cūtamañjarī*. This is *cūtamañjarī*.

303-304. One should understand that *vṛddhakaiśikī*, which has *pañcama* in the function of dominant, initial note and final note, which is heptatonic and has *madhyama* of the lower octave as its lower limit, is a *bhāṣā* of *śuddhapañcama*. *Ri* of the higher octave is its upper limit. Its other notes are equally important. According to Kaśyapa and other experts it should be performed during a festival. This is *vṛddhakaiśikī*.

305-306. There is another type of *saindhavī*[86], springing from [the *rāga*] *pañcama*. The note *pañcama* of the higher octave is its upper limit. *Pañcama* is its dominant, initial note and final note. *Ri* and *pa* are its secondary final notes. Excepting *niṣāda*, all other notes are rendered with musical embellishments (*prayoga*)[87]. It may be performed in all sentiments. This is *saindhavī*.

307-308. The *bhāṣā saindhavī* which is based on [the *rāga*] *ṭakka* is missing *ri* and *pa*. The notes *madhyama* and *gāndhāra* of the higher octave may be its upper limit. *Ṣaḍja* is its initial note, dominant and final note. *Sa* of the lower octave is its lower limit. All its notes excepting *niṣāda* are charming and full of embellishments (*gamaka*). According to the musical experts it [may be performed] in all sentiments. This is the second *saindhavī*.

309. Traditionally *nādāntarī* has the following characteristics. In the middle octave *ga* is rare. *Sa*, *ni*, *dha* and *pa* [are predominant notes]. It is heptatonic. *Madhyama* is its dominant and initial note. *Ṛṣabha* is its upper and lower limit in the higher and lower octave respectively. *Ṣaḍja* is its final note. This is *nādāntarī*[88].

310. *Taraṅgiṇī* has *ri* in the function of initial note and final note. *Dhaivata* is its dominant. In the higher octave *dha*, *ri* and *pa* may be

pūrṇā samasvarair mandragāndhārā syāt taraṅgiṇī.
Iti taraṅgiṇī.
311. Bhāṣā syāt siṃhalī mandramadhyamā dhagrahāṃśayuk
śṛṅgāre gīyate nūnaṃ kiṃcit kampitadhaivatā.
Iti siṃhalī.
312. Ambāhirī bhaved bhāṣā ṣaḍjanyāsasvarasaṃyuk.
Ity ambāhirī.
Bhāṣā pañcamarāgasya saurāṣṭrī rivivarjitā
313. mamandrā tārasagadhā pañcamāṃśagrahāntayuk
gamakaiḥ sapabhūyiṣṭā sarvabhāveṣu yujyate.
Iti saurāṣṭrī.
314. Madhyamāṃśagrahanyāsā kauśalī gantu kauśikī.
....
[niṣādāṃśagrahā dhāntā rilopena hi ṣāḍavā
kauśalī bhinnaṣaḍjotthā pratīhārapraveśane].
315. Ṣaḍjagrahā syād gāndhā[rī gāndhā]ranyāsasaṃyutā
ṣaḍjapañcamahīneyaṃ gātavyā karuṇe rase.
Iti gāndhārī.
316. Pañcamāṃśagrahanyāsā tāraṣaḍjārṣabhotthitā
mandramadhyasampannā bhāvinī kathitotsave.
Iti bhāvinī.
317. Tāradhāṃśagrahā ṣaḍjanyāsā syāt svalpamadhyamā
nīlotpalī sā bībhatse bhāve syān mandramadhyamā.
Iti nīlotpalī.
318. Ṣaḍjagrahāṃśanyāsā syāt saṃpūrṇā saptabhiḥ svaraiḥ
mandradhā gapatārā ca gorañjī ridhabhūyasī
319. vīre rase prayojyeyaṃ budhaiḥ ṣaḍjagrahā yataḥ.
Iti gorañjī.
Varjitadviśrutir mandragāndhārā madhyamagrahā

used as upper limit. It is heptatonic. Its notes are equally important. *Gāndhāra* of the lower octave is its lower limit. This is *taraṅgiṇī*.

311. *Siṃhalī* is a *bhāṣā*[89]. *Madhyama* of the lower octave is its lower limit. *Dha* is its initial note and dominant. It is definitely sung in the case of the erotic sentiment. Its *dhaivata* is rendered with a small *kampita* vibrato. This is *siṃhalī*.

312. *Ambāhirī* is a *bhāṣā* [of *ṭakka*]. *Ṣadja* is its final note. [*Ma* is its dominant and initial note. *Pa* is missing. *Ga* and *dha* are predominant notes. Its scale is based on the *ṣadjagrāma*][90]. This is *ambāhirī*.

312-313. *Saurāṣṭrī* is a *bhāṣā* of the *rāga pañcama*. *Ri* is missing. *Ma* of the lower octave is its lower limit. In the higher octave *sa*, *ga* and *dha* may be its upper limit. *Pañcama* is its dominant, initial note and final note. It is performed with musical embellishments (*gamaka*). *Sa* and *pa* are predominant notes. It may be used in the case of all types of emotional expression. This is *saurāṣṭrī*.

314. One should understand that *kauśalī*, which has *madhyama* in the function of dominant, initial note and final note, is [identical with] *kauśikī*. [*Kauśalī* springs from *bhinnaṣadja*. *Ni* is its dominant and initial note, while *dha* is its final note. It is hexatonic, because *ri* is missing. It is performed, when the door-keeper enters the stage. This is *kauśalī*][91].

315. *Gāndhārī* has *ṣadja* in the function of initial note, while *gāndhāra* is its final note. *Ṣadja* and *pañcama* are missing. It should be sung in the case of the pathetic sentiment. This is *gāndhārī*.

316. *Bhāvinī* has *pañcama* in the function of dominant, initial note and final note. *Ṣadja* of the higher octave is its upper limit. *Ṛṣabha* is missing. *Madhyama* of the lower octave is its lower limit. It is performed during a festival. This is *bhāvinī*.

317. *Nīlotpalī* has *dha* of the higher octave in the function of dominant and initial note. *Ṣadja* is its final note. *Madhyama* is very rare[92]. *Madhyama* of the lower octave is its lower limit. It is [performed], when feelings of disgust are expressed. This is *nīlotpalī*.

318-319. *Gorañjī* has *ṣadja* in the function of initial note, dominant and final note. Its scale is complete, containing all the seven notes. *Dha* of the lower octave is its lower limit. In the higher octave *ga* and *pa* may be its upper limit. *Ri* and *dha* are predominant notes. It should be performed by the experts in the case of the heroic sentiment, because *sa* is its initial note. This is *gorañjī*.

319-320. *Cauhālī* is missing the two-*śruti* notes (i.e. *ga* and *ni*). *Gāndhāra* of the lower octave is its lower limit. *Madhyama* is its initial

320. dhatārā nyāsaṣaḍjā cauhārī syāt samasvarā
śṛṅgāre gīyate tajjñair madhyamādir iyaṃ yataḥ.
Iti cauhālī.
321. Dhaivatāṃśagrahā pūrṇasvarā mandraniṣādinī
tārapañcamaṣaḍjā syād utpalī nyāsamadhyamā
322. bībhatse viniyukteyaṃ dhaivatāṃśagrahā yataḥ.
Ity utpalī.
Ṭakkakaiśikasaṃbhūtā vibhāṣā drāviḍī matā
323. dhaivatāṃśagrahanyāsā gāndhārāṃśagrahāpi ca,
ṣaḍjadhaivatasaṃbaddhau syātām atra nigau svarau.
Iti drāviḍī.
324. Madhyamāṃśagrahanyāsā dākṣiṇātyā vinirgatā
upāṅgaṃ bṛhatī jñeyā gāndhāreṇa vivarjitā.
Iti bṛhatī.
325. Grahāṃśanyāsaṣaḍjā syāt tāramadhyamapañcamā
mandraṣaḍjā tyaktaṣaṣṭhā harṣādau gīyate sadā.
326. Vidur harṣapurīṃ bhāṣāṃ jātāṃ mālavakaiśikāt.
Iti harṣapurī.
Mandraṣaḍjā pañcamāntā ṣaḍjādī rivivarjitā
327. tārair yuktā nisahitaiḥ ṣaḍjamadhyamapañcamaiḥ
bhammāṇīti vibhāṣā syād pañcamāśrayā harṣādau gīyate sadā.
Iti bhammāṇī.
328. Asty anyā saindhavī bhāṣā rāge mālavakaiśike
sāṃśanyāsagrahā ṣaḍjamandrā komalapañcamā
329. prājñaiḥ pragīyate sarvabhāveṣu nigavicyutā.
Iti saindhavī.
Madhyamāṃśagrahanyāsā pañcamena vivarjitā
330. suravallī bhaved bhāṣā kiṃcit kampitadhaivatā.
Iti suravallī.
Gāndhāragatikā chāyā golī lāṭī surāṣṭrikā
331. śuddhā tānā guruñjeti viprakīrṇatayā sthitāḥ.
Tāragāndhāragrahā syād gāndhāranyāsasaṃyutā

note. *Dha* of the higher octave is its upper limit. *Ṣaḍja* is its final note. Its notes are equally important. It should be sung by the experts in the case of the erotic sentiment, because it begins with *ma*. This is *cauhārī*.

321-322. *Utpalī* has *dhaivata* in the function of dominant and initial note. It is heptatonic. *Niṣāda* of the lower octave is its lower limit. In the higher octave *pañcama* and *ṣaḍja* may be its upper limit. *Madhyama* is its final note. It should be performed in the case of the sentiment of disgust, because *dhaivata* is its dominant and initial note. This is *utpalī*.

322-323. According to the tradition *drāviḍī* is a *vibhāṣā* springing from *takkakaiṣika*[93]. *Dhaivata* is its dominant, initial note and final note, but *gāndhāra* may also function as its dominant and initial note. In this [*rāga*] the notes *ni* and *ga* are performed just before or after (lit. "are joined with") *ṣaḍja* and *dhaivata*, respectively. This is *drāviḍī*.

324. *Bṛhatī* is an *upāṅga* springing from *dākṣiṇātyā*. *Madhyama* is its dominant, initial note and final note. *Gāndhāra* is missing. This is *bṛhatī*.

325-326. [*Harṣapurī*] has *ṣaḍja* in the function of initial note, dominant and final note. *Madhyama* and *pañcama* of the higher octave may be its upper limit. *Ṣaḍja* of the lower octave is its lower limit. Its sixth note (sc. *dha*) is omitted. It may be sung at any time, when feelings of joy, etc. are expressed. People think that *harṣapurī* is a *bhāṣā* which derives from *mālavakaiśika*. This is *harṣapurī*.

326-327. [*Bhammāṇī*] has *ṣaḍja* of the lower octave as its lower limit. *Pañcama* is its final note. *Ṣaḍja* is its initial note. *Ri* is missing. In the higher octave *sa*, *ma*, *pa* and *ni* may be its upper limit. *Bhammāṇī* is a *vibhāṣā* based on [the *rāga*] *pañcama*. It may be sung at any time, in the case of joy, etc. This is *bhammāṇī*.

328-329. There is another *saindhavī*, which is a *bhāṣā* of the *rāga* *mālavakaiśika*. *Sa* is its dominant, final note and initial note. *Ṣaḍja* of the lower octave is its lower limit. Its *pañcama* is a sweet note. *Ni* and *ga* are missing. It is sung by the experts in the case of all types of emotional expression. This is *saindhavī*.

329-330. The *bhāṣā* *suravallī* has *madhyama* in the function of dominant, initial note and final note. *Pañcama* is missing. Its *dhaivata* is rendered with a small *kampita* vibrato. This is *suravallī*[94].

330-332. *Gāndhāragatikā*, *chāyā*, *golī*, *lāṭī*, *surāṣṭrikā*, *śuddhā*, *tānā* and *guruñjā* are [*rāga*] from various places.

331-332. That [*rāga*] is called *gāndhāragatikā*, which has *gāndhāra* of

332. tārā syād rinidhaiḥ pūrṇā gāndhāragatikocyate.
Iti gāndhāragatikā.
Tāragā magrahanyāsā dhapālpā mandrarisphuṭā
333. śṛṅgāraviniyukteyaṃ chāyā kampitamadhyamā.
Iti chāyā.
Dhaivatāṃśagrahanyāsā tārariḥ saribhūyasī
334. nigatyaktā bhaved golī bībhatse gīyate budhaiḥ.
Iti golī.
Sādhāritāṅgalāṭī syāt sanyāsā pañcamagrahā.
Iti lāṭī.
335. Mandramadhyamikā bhūrītarasvaravilāsinī
bhāṣā ṭakkasya saurāṣṭrī bhaṇyate karuṇe rase.
Iti dvitīyasaurāṣṭrī.
336. Dhaivatāṃśagrahā tāragāndhārā ṛṣabhavarjitā
mandraṣaḍjā bhavec chuddhā dhaivatanyāsasañjitā
337. murvādeśe bhinnaṣaḍjāj jātā tulyasvarā matā.
Iti śuddhā.
Ṭakkajā rigrahanyāsā tānā syāt ṣaḍjavarjitā.
338. Śeṣaṃ lakṣaṇam etasyā ṭakkarāgasamāśritaṃ.
Iti tānā.
Lalitāṅgaṃ guruñjā syāt pramode pañcamojjhitā
339. mandrarṣabhayutā ṣaḍjamadhyamāntā grahā matā.
Iti guruñjā.
Āhaso raktahaṃsaś ca vicitrā ceti rāgakāḥ
340. saṃdigdhalakṣaṇatvena nāsmābhir iha darśitāḥ.
Bhāṣāṇāṃ lakṣaṇaṃ yāsāṃ dṛṣṭaṃ granṭheṣu keṣucit
341. tā eva lakṣitāḥ. Śeṣam anveṣṭavyaṃ manīṣibhiḥ.
Bhāṣāvibhāṣārāgāṅgabhāṣāṅgāder apīṣyate
342. rañjanād rāgatā deśīrāgatā cātra saṃmatā.

Iti śrīmalikasulatāśāher ādeśena nānādeśīyapaṇḍitamaṇḍalīviracite saṅgītaśiromaṇau rāgalakṣaṇaprakāśaḥ.

the higher octave as its initial note, *gāndhāra* as its final note, *ri*, *ni* and *dha* as its upper limit, and which is heptatonic. This is *gāndhāragatikā*[95].

332-333. *Chāyā* has *ga* of the higher octave as its upper limit. *Ma* is its initial note and final note. *Dha* and *pa* are rare notes. *Ri* of the lower octave is its lower limit. Its *madhyama* is rendered with the *kampita* vibrato. It is performed in the case of the erotic sentiment. This is *chāyā*.

333-334. *Golī* has *dhaivata* in the function of dominant, initial note and final note. *Ri* of the higher octave is its upper limit. *Sa* and *ri* are predominant notes. *Ni* and *ga* are omitted. It is sung by the experts in the case of the sentiment of disgust. This is *golī*.

334. *Lāṭī* is an *aṅga* of *sādhārita*. *Sa* is its final note. *Pañcama* is its initial note. This is *lāṭī*.

335. The [second] *saurāṣṭrī*, which is a *bhāṣā* of *ṭakka*, has *madhyama* of the lower octave as its lower limit. Its other notes are predominant. It is performed in the case of the pathetic sentiment. This is the second *saurāṣṭrī*.

336-337. The [*rāga śuddhā*] has *dhaivata* in the function of dominant and initial note. *Gāndhāra* of the higher octave is its upper limit. *Ṛṣabha* is missing. *Ṣaḍja* of the lower octave is its lower limit. *Dhaivata* is its final note. *Śuddhā* originated in the Muru country (the present Marwar) as a derivative of *bhinnaṣaḍja*. Its notes are equally important. This is *śuddhā*[96].

337-338. *Tānā* springs from *ṭakka*. *Ri* is its initial note and final note. *Ṣaḍja* is missing. Its other characteristics are the same as in the *rāga ṭakka*. This is *tānā*.

338-339. *Guruñjā* is an *aṅga* of *lalita*. It is performed in the case of joy. *Pañcama* is missing. *Ṛṣabha* of the lower octave is its lower limit. *Ṣaḍja* and *madhyama* respectively are its final note and initial note. This is *guruñjā*[97].

339-340. The *rāga āhasa*, *raktahaṃsa* and *vicitra* are here not considered by us, because their characteristics are doubtful. Only those *bhāṣā* have been defined the characteristics of which are found in some books. The rest remains to be investigated by the scholars.

341-342. Although the *bhāṣā*, *vibhāṣā*, *rāgāṅga*, *bhāṣāṅga*, etc. are considered to be *rāga* because of their aesthetic appeal, they should also be regarded as folk melodies (*deśīrāga*).

Here ends the chapter on *rāga* characteristics of the Saṅgītaśiromaṇi, which has been composed by a committee of experts from various districts at the command of Malika Sulatā Śāhi.

XII: TĀLAPRAKĀŚAḤ

etym. 1. Atha tālalakṣaṇam.
Taladhātoḥ pratiṣṭhārthād ghañi tālapadaṃ smṛtam.
Vādyaṃ nṛttaṃ tathā gītaṃ tatas tāle pratiṣṭhitam.

almost a com ~ SR 5,2

def. 2. Āvāpādikayā pāṇikriyayā parimāṇavān
gītāv avacchedakarakālas tāla ihocyate.
variants 3. Caturasras tathā tryasraḥ khaṇḍo miśrāparābhidhaḥ
iti syāt trividhas tālas. Tatrādyau mārgam āśritau.
4. Antyo deśīgatas tatra. Mārgasya dvividhā kriyā
cheironomy niḥśabdāśabdayukteti. Tayor ādyā kalocyate.
? 5. Saśabdā pāta ity uktā, kalety api nigadyate.
Tatra cāvāpaniṣkrāmau vikṣepaś ca pradeśakāḥ (cf. v. 9 bel
6. itthaṃ caturvidhā niḥśabdā. Dhruvaḥ śaṃyātha tālakaḥ
sannipāta iti jñeyā saśabdāpi caturvidhā.
7. Uttānasya karasya syād avāpo 'ṅgulikuñcanam.
Niṣkrāmo 'dhastalasya syād aṅgulīnāṃ prasāraṇam.
8. Hastasyottānīkṛtasya jhaṭitiprasṛtāṅguleḥ
ucyate dakṣiṇe pārśve kṣepo vikṣepasañjñayā.
9. Praveśaḥ punar asyādhastalasyāṅgulikuñcanam.
Choṭikāśabdapūrvo yaḥ pāto hastasya sa dhruvaḥ.
10. Dakṣiṇasyaiva hastasya pātaḥ śamyeti kathyate.
Vāmasya pātas tālaḥ syād. Dvayoḥ pātas tu hastayoḥ
11. sannipāta iti proktāḥ. Kriyābhedāḥ kalāḥ kramāt.
of measuring Mitiḥ kalānām etāsāṃ mārgabhedena bhidyate.
12. Mārgāḥ syus tatra catvāro dhruvaś citraś ca vārtikaḥ

Only 3 classes of tālas are accepted (v. 3)

CHAPTER XII

MUSICAL TIME (TĀLA)

1. Next, the characteristics of musical time (*tāla*). The word *tāla* is traditionally associated with beating (*ghaṅ*), because this is the basic meaning of the root *tala* (lit. "palm of the hand" as well as "clap of the hand"). The instrumental music (*vādya*), the dance (*nṛtta*) and the vocal music (*gīta*) are based on musical time (*tāla*).

2. In this connection the time which constitutes the divisions in the songs and is measured by particular movements (*kriyā*) of the hands, such as *āvāpa*, etc. is called *tāla*.

3-4. *Tāla* is of three kinds, viz. quadruple (*caturasra*), triple (*tryasra*) and broken (*khaṇḍa*) or mixed (*miśra*). The first two [categories] are connected with traditional music (*mārga*). The last [category] is found in popular music (*deśī*).

4-5. The hand movements (*kriyā*) of the traditional music (*mārga*) are of two kinds, i.e. inaudible (*niḥśabda*) and audible (*śabdayukta*). The former is called *kalā* (''unit of time''). The audible one (*saśabda*) is called *pāta* (''beat''), but it is also considered to be *kalā*.

5-6. The four inaudible (*niḥśabda*) [handmovements] are: *āvāpa*, *niṣkrāma*, *vikṣepa* and *pradeśaka*. The four audible ones (*saśabda*) are: *dhruva*, *śamyā*, *tālaka* and *sannipāta*.

7. *Avāpa* is a bend of the fingers with the palm of the hand upwards. *Niṣkrāma* means stretching the fingers with the palm of the hand downwards.

8. A swift wave of the hand to the right, while the palm is turned upwards and the fingers are stretched all at once, is called *vikṣepa*.

9. *Praveśa* is a bend of the fingers with the palm of the hand downwards. *Dhruva* is a hand beat (*pāta*) consisting in the sound produced by snapping the thumb and the middle finger[1].

10-11. A beat (*pāta*) by the right hand is called *śamyā*. A left hand beat is *tāla*. Beating with both hands is *sannipāta*. In this way the units of time (*kalā*) with their specific handmovements (*kriyā*) have been explained one by one. The measurement of these *kalā* units varies according to the different rhythmic procedures (*mārga*).

12. There are four procedures (*mārga*), viz.: the established one (*dhruva*), the brilliant one (*citra*), the regular one (*vārtika*) and the per-

dakṣiṇaś ceti. Tatrādye mārge mātraikika kalā.
13. Ubhe mātre kalā citre. Catasras tās tu vārtike.
Aṣṭau mātrāḥ kalā jñeyā mārgajñair dakṣiṇe pathi.

mātrā

14. Pañcalaghvakṣaroccāramitā kālamitā kriyā
mātrā jñeyā. Tayā kuryād iha laghvādikalpanam.

actions
d in the
gas

15. Dhruvakā sarpiṇī kṛṣṇā padminī ca visarjitā
vikṣiptākhyā patākā ca syān mātrā patitāṣṭamī.
16. Dhruvā saśabdā mātrā syād. Vāmagā sarpiṇī matā.
Pāto dakṣiṇataḥ kṛṣṇā syād. Adhogātuḥ padminī.
17. Pātakriyā bahiryātā karasya syād visarjitā.
Ākuñcanaṃ tu vikṣiptā. Patākā ūrdhvagāminī.
18. Karasya pātanād antyā mātrā syāt patitābhidhā.
Dhruvakā patitāś citre. Ādye 'ntye tu dve vārtike.
19. Kramād aṣṭau dakṣiṇe syur. Āsām eko dhruve pathi
dhruvapātaḥ prayuñjīta. Nāvāpādikalāsv imāḥ.

i.e. These silent finger-movements used

rasra / Trya + variants

20. Catusras tu yaḥ tālaḥ sa caccatpuṭa ucyate.
Tryasraś cācaputas. Tau ca pratyekaṃ trividhau matau
21. yathākṣaraś ca dvikalaś catuṣkala iti kramāt.
Yathākṣaraṃ ca paryāyapadam ekakalaṃ viduḥ.
22. Yathākṣaraḥ syād gurubhir laghubhir nāmavartibhiḥ.
Caccatpuṭe ekakale pluto 'ntyo varṇa iṣyate.
S S I Ś. Iti caccatpuṭaḥ.

rasra

23. Dvikale guravo 'ṣṭau syuḥ. Kalā gurur iha smṛtā.
SS SS S SSS. [Iti] dvikalacaccatpuṭaḥ.
Catuṣkale tu vijñeyā dvikalā dviguṇāḥ kalāḥ.
SSSS SSSS SS SSSSSS. Iti catuṣkalacaccatpuṭaḥ.

Yathākṣaram is considered synonymous to ekakala (v. 21 cd).

fect one (*dakṣiṇa*). In the first procedure one *kalā* equals one *mātrā* (i.e. the invariable, smallest unit of time).

constitutes

13. In the brilliant (*citra*) [procedure] one *kalā* equals two *mātrā*. In the regular (*vārtika*) [procedure it equals] four [*mātrā*]. According to the experts of *mārga* one *kalā* equals eight *mātrā* in the perfect (*dakṣiṇa*) procedure.

14. That hand movement (*kriyā*) which, when its duration is measured, covers the time required for pronouncing five short syllables is to be understood as a *mātrā*[2]. With that [*mātrā* unit] one should regulate the performance of the short (*laghu*) and the other [durations of the notes]. [There are 8 'mātrā-s':]

15. *Dhruvakā*, *sarpiṇī*, *kṛṣṇā*, *padminī*, *visarjitā*, *vikṣiptā*, *patākā* and *patitā* as the eighth *mātrā*.

16. *Dhruvā* ("fixed") is a *mātrā* with an audible ~~sound~~. *Sarpiṇī* ("gliding") [is a movement] of the left hand. *Kṛṣṇā* ("black") is a right hand beat. *Padminī* ("lotus") is a downward movement.

17. *Visarjitā* ("emitted") is an outward movement of the hand. *Vikṣiptā* ("bent")[3] is a bend [of the hand]. *Patākā* ("flag") is an upward movement.

18. The last *mātrā*, named *patitā* ("fallen"), is [performed] with a fall of the hand. *Dhruvakā* and *patitā* are [used] in the brilliant (*citra*) [procedure]. The first two (i.e. *dhruvakā* and *sarpiṇī*) and the last two (i.e. *patākā* and *patitā*) are [used] in the regular (*vārtika*) [procedure].

19. The eight *mātrā* in succession are [used] in the perfect (*dakṣiṇa*) [procedure]. Only one of them, i.e. the *dhruva* beat[4], is [used] in the established (*dhruva*) procedure. These [beats] should not [be used] in the case of the *āvāpa* and the other [audible] *kalā*.

20-21. The quadruple *tāla* is called *caccatpuṭa*. The triple [*tāla*] is *cācapuṭa*. Each one is considered to be of three kinds, viz. acccording to its syllables (*yathākṣara*), with double *kalā* (*dvikala*) and with quadruple *kalā* (*catuṣkala*). *Yathākṣara* is considered to be synonymous with *ekakala* ("having single *kalā*").

22. The *yathākṣara* type has long (*guru*) and short (*laghu*) [values] in the same order as they occur in the name [of a particular *tāla*]. In the *ekakala caccatpuṭa* an extra long (*pluta*) value (*varṇa*, lit. "syllable") is required as last syllable. *Caccatpuṭa*: S S I Ṡ.

23. In the *dvikala* type there are eight *guru*. Here the *kalā* unit is considered to be long (i.e. of double duration). *Dvikala caccatpuṭa*: SS SS S SSS. In the *catuṣkala* type the double *kalā* are doubled again. *Catuṣkala caccatpuṭa*: SSSS SSSS SS SSSSSS.

asra 24. Gurur laghū gurur iti tryasraś cācapuṭo mataḥ.
S I I S. Iti cācapuṭa ekakalaḥ.
Dvikale syuś cācapuṭe guravaḥ ṣaṭkalā guruḥ. ?
SS S S SS. Iti dvikalacācapuṭaḥ.
25. Catuṣkale cācapuṭe guravo dvādaśa kramāt.
SSSS SS SS SSSS. Iti catuṣkalacācapuṭaḥ.
tāputrakaḥ Ṣaṭpitāputrakas tryasrasya ya bhedaḥ sa ca tridhā.
26. Yathākṣare viśeṣe 'smin syād ādyantākṣaraṃ plutam.
Ṡ I S S I Ṡ. Iti yathākṣaraṣaṭpitāputrakaḥ.
Tryasrasya dvikalasyāyaṃ bheda ity avasīyate.
27. Dvikale dvādaśa kalā. Dviguṇās tāś catuṣkale.
Uttaraḥ pañcapāṇiś ca ṣaṭpitāputranāmanī.
kkeṣṭākaḥ 28. Ṣaṭpitāputrakasyānyaḥ sampakkeṣṭākasañjñakaḥ.
Bhedo 'sti so 'py ekakalo dvikalaś ca catuṣkalaḥ.
29. Yathākṣaraḥ prakṛtiś ca plutādyantākṣaro mataḥ.
[Ṡ S S S Ṡ. Iti yathākṣaraḥ saṃpakkeṣṭākaḥ.
Etau svayonivat syātāṃ dvikalau ca catuṣkalau.
SSS SS SS SS SSS.
Iti dvikalaḥ saṃpakkeṣṭākaḥ.
SSSSSS SSSS SSSS SSSS SSSSSS.
Iti catuṣkalaḥ saṃpakkeṣṭākaḥ].
aṭṭaḥ 30. Bhedaś cācapuṭasyānya udghaṭṭaḥ syād. Asau tridhā
yathākṣaraḥ syād dvikalaś catuṣkala iti kramāt.
S S S. Iti yathākṣara udghaṭṭaḥ.
SS SS SS. Iti dvikala udghaṭṭaḥ.
SSSS SSSS SSSS. Iti catuṣkala udghaṭṭaḥ.
31. Catuṣkalāt kilaitasmād dviguṇadviguṇakramāt (indeed,)
yāvat ṣaṇṇavatis tāvad asya bhedatrayaṃ bhavet.
mārga-s 32. Mārgāv anyau citratamāticitratamasañjñakau.
Drutadrutārdhasaṃmānā kalā tatreti kecana.
33. Mārgatāleṣūpayogo na tayor upapadyate. not performed in mārgatāla ?
ṇḍa Khaṇḍatāleṣu cihnas tu gamakeṣūpayogitā.
34. Dhruvamārgaś citratarākhyabhedam upagacchati.
Prājñaḥ prakaraṇākhyāni madrakādīni mārgavat
35. gāyed gāndharvagītāni tālaiś caccatpuṭadibhiḥ.
Iti mārgatālāḥ.

Sampakkeṣṭāka is considered as an variation of ṣaṭpitāputrakaḥ! (v. 28)
2 more mārga-s are recognized

24-25. The triple [*tāla*] *cācapuṭa* consists of a *guru*, two *laghu* and a *guru*. *Ekakala cācapuṭa*: S I I S. In the *dvikala cācapuṭa* there are six *guru*. The *kalā* is long (i.e. double). *Dvikala cācapuṭa*: SS S S SS. In the *catuṣkala cācapuṭa* there are twelve *guru*. *Catuṣkala cācapuṭa*: SSSS SS SS SSSS.

(the guru
[illegible]
six ka

25-26. *Ṣaṭpitāputraka*, which is a variety of the triple metre (i.e. *cācapuṭa*), is also of three kinds. In the *yathākṣara* type the initial as well as the final value is a *pluta*. *Yathākṣara ṣaṭpitāputraka*: S̀ I S S I S̀. One may regard it as a variety of the *dvikala* triple metre (i.e. *cācapuṭa*).

27. In the *dvikala* [*ṣaṭpitāputraka*] there are twelve *kalā* (= *guru*). In the *catuṣkala* [type] these double [*kalā*] are doubled again (12 x 2 *guru* = 24 *guru*). *Uttara* and *pañcapāṇi* are [other] names of *ṣaṭpitāputraka*.

28-29. Another form of *ṣaṭpitāputraka* is the so-called *saṃpakkeṣṭāka*. This one has also an *ekakala* type (with single *kalā*, i.e. each *kalā* = one *guru*), a *dvikala* type (with double *kalā*, i.e. each *kalā* = two *guru*) and a *catuṣkala* type (with quadruple *kalā*, i.e. each *kalā* = four *guru*). Its *yathākṣara* form has a *pluta* as initial and final value. [*Yathākṣara saṃpakkeṣṭāka*: S̀ S S S S̀]. [The *dvikala* and *catuṣkala* forms are like those of its parent *tāla* (i.e. *ṣaṭpitāputraka*). *Dvikala saṃpakkeṣṭāka*: SSS SS SS SS SSS. *Catuṣkala saṃpakkeṣṭāka*: SSSSSS SSSS SSSS SSSS SSSSSS][5].

30. *Udghaṭṭa* is another form of *cācapuṭa*. It has also three types, viz. *yathākṣara*, *dvikala* and *catuṣkala*. *Yathākṣara udghaṭṭa*: S S S. *Dvikala udghaṭṭa*: SS SS SS. *Catuṣkala udghaṭṭa*: SSSS SSSS SSSS.

31-32. By doubling this *catuṣkala* number [of *guru*] up to ninety-six one obtains three more varieties (respectively containing twenty-four, forty-eight and ninety-six *guru*). [Besides the four traditional procedures] there are two additional procedures, named *citratama* (''most brilliant'') and *aticitratama* (''extremely brilliant'').

32-33. According to some people the variable unit of time (*kalā*) in these [procedures] equals a *druta* or half a *druta* (= *atidruta*). In the traditional musical metres (*mārgatāla*) their application is not possible.

33-34. In the *khaṇḍa* (lit. ''broken'') *tāla* forms their application in the musical embellishments is a characteristic mark. The *dhruva* procedure may have a variety named *citratara*[6].

34-35. The expert should perform the songs of the ancient music (*gāndharva*), the so-called introductory (*prakaraṇa*) songs of drama, such as *madraka*, etc. according to the rhythmic procedures in the *tāla caccatpuṭa*, etc. Such are the traditional musical metres (*mārgatāla*).

cf. SR. 5, 237 ff.

[illegible] of [illegible]deśītālam SR. is [illegible] added here.

Drutādimitayā kāṃsyatāladhvananapūrvayā
36. kriyayā sammitas tālo deśītāla udāhṛtaḥ.
Ardhamātrā druto. Mātrā laghus. Tadyugalaṃ guruḥ.
37. Trimātraḥ syāt pluto. 'mīṣāṃ kramabhedād anekadhā
deśītālaḥ prabhidyate. Teṣām uddeśa ucyate.

2 kind. of deśītāla-s

38. Āditālo dvitīyaś ca tṛtīyaś ca caturthakaḥ
pañcamaḥ ṣaṣṭhatālaś ca siṃhavikramadarpaṇau
39. niḥśaṅkalīlaḥ kandarpavīravikramaraṅgakāḥ
gajalīlo haṃsalīlaḥ śrīraṅgo ratilīlakaḥ
40. tribhinnaḥ siṃhalīlākhyaḥ pratyaṅgayatilagnakau
rājacūḍāmaṇī raṅgodyoto raṅgapradīpakaḥ
41. rājatālo varṇabhinnatryasravarṇaś ca caccarī
siṃhavikrīḍitaś ca yo caturasrādivarṇakaḥ
42. vanamālī miśravarṇas tribhaṅgī siṃhanandanaḥ
rājavidyādharo raṅgābharaṇaḥ kokilāpriyaḥ
43. turaṅgalīlaḥ śarabhalīlo 'tho maṇṭhikā daśa
haṃsanādaḥ siṃhanādo jayaśrīr makarandakaḥ
44. mallikāmodavijayānandau ca jayamaṅgalaḥ
abhaṅgo ḍombulī caṇḍaḥ karaṇaḥ sāraso gadā
45. vilokito varṇayatir janako rāgavardhanaḥ
vasanto rāyavaṅkolaḥ krīḍāśrīkīrtikīrtayaḥ
46. pratitālaś caturmukho jhampā ca laghuśekharaḥ
pratāpaśekharo bindumālī vijayanandanau
47. jagajhampo maṇṭhike dve pratimaṇṭhau dvayaḥ samaḥ
dīpakodīkṣaṇo ḍheṅkī viṣamo varṇamaṇṭhikā
48. abhinando[3]naṅganāndyau kaṅkālaś ca caturvidhaḥ
pūrṇakhaṇḍasamādiś ca viṣamādiḥ kuḍukkakaḥ
49. ekatālī catustālaḥ kumudaḥ kandukas tathā
mallo mukundaḥ karaṇayatir lalitagārugī
50. pārvatīlocanadvandvaṃ rājanārāyaṇo ratiḥ
lalitapriyalakṣmīśalīlā śrīnandavardhanaḥ
51. gajaḥ siṃhaś candrakalā layaskandāḍḍatālakāḥ
kaladhvanidvandvabhagnaghattāgaurīkuvindakāḥ
52. rājamārtaṇḍaniḥsaṅkayūparājamṛgāṅkakāḥ
tālaḥ sarasvatīkaṇṭhābharaṇaḥ somavallabhaḥ
53. śārṅgadevaś citraputraḥ sadoditasudarśanau
sañco 'bhisammataḥ somakīrtir vipulaśaṃkarau
54. trimohano jñānagurur arko merur iti kramāt.
Deśītālakramād aṣṭacatvāriṃśatkataṃ śatam.
55. Nāmabhedo rūpabhedāt tālabhedāya kalpate.
Rūpabhedān tālabhedanāmabhedena sādhayet.
56. Caturasratryasragatā laghavo guravaḥ plutāḥ
niveśitāḥ khaṇḍayitvā deśītālā yato matāḥ.
57. Caturdaśasu mātrāsu yeṣāṃ saṃsthopalabhyate,
te tālā khaṇḍatāleṣu miśrākhyā iti kecana.
58. Uddiṣṭakhaṇḍatālānām atha lakṣaṇam ucyate.

of tāla-s

(There) diff. names are formed in order to distinguish the tāla-s on account of their specific structures.

3. -anda'ananga- SR 5, ...

2. Deśītāla-s are reckoned as Khaṇḍa tāla-s. (v. 58.)

(whole · movement)

35-36. That *tāla* which is indicated by hand movements (*kriyā*)[7] marking the *druta* and the other values and is accompanied by the sound of cymbals (*kāṃsyatāla*) is called popular (*deśī*) *tāla*.

36-37. The *druta* (indicated: o) is half a *mātrā*. The *laghu* equals one *mātrā* (I). Two of these make a *guru* (S). The *pluta* (Ṡ) equals three *mātrā*. The various types of *deśītāla* are distinguished by different arrangements of these [values].

37-54. They are mentioned in the following list: *Āditāla*, *dvitīya*, *tṛtīya*, *caturthaka*, *pañcama*, *ṣaṣṭhatāla*, *siṃhavikrama*, *darpaṇa*, *niḥśaṅkalīla*, *kandarpa*, *vīravikrama*, *raṅgaka*, *gajalīla*, *haṃsalīla*, [two types of *niḥsāru*], *śrīraṅga*, *ratilīla*, *tribhinna*, *siṃhalīla*, *pratyaṅga*, *yatilagna*, *rājacūḍāmaṇī*, *raṅgodyota*, *raṅgapradīpa*, *rājatāla*, *varṇabhinna*, *tryasravarṇa*, *caccarī*, *siṃhavikrīḍita*, [*jayatāla*], *caturasravarṇa*, *vanamālī*, *miśravarṇa*, *tribhaṅgī*, *siṃhanandana*, *rājavidyādhara*, *raṅgābharaṇa*, *kokilāpriya*, *turaṅgalīla*, *śarabhalīla*, ten types of *maṇṭha*, *haṃsanāda*, *siṃhanāda*, *jayaśrī*, *makaranda*, *mallikāmoda*, *vijayānanda*, *jayamaṅgala*, *abhaṅga*, — anaṅga ? *ḍombulī*, *caṇḍa*, *karaṇa*, *sārasa*, *gadā*, *vilokita*, *varṇayati*, *janaka*, *rāgavardhana*, *vasanta*, *rāyavaṅkola*, *krīḍā*, *śrīkīrti*, [*kīrti*], *pratitāla*, *caturmukha*, *jhampā*, *laghuśekhara*, *pratāpaśekhara*, *bindumālī*, *vijaya*, *nandana*, *jagajhampa*, → gaja? no two types of *maṇṭhikā*, two types of *pratimaṇṭha*, *sama*, *dīpaka*, *udīkṣaṇa*, *ḍheṅkī*, *viṣama*, *varṇamaṇṭhikā*, *abhinanda*, *naṅga*, *nāndī*, four types of *kaṅkāla*, viz. *pūrṇa-*, *khaṇḍa-*, *sama-* and *viṣamakaṅkāla*; cf no. anan *kuḍukka*, *ekatālī*, *catustāla*, *kumuda*, *kanduka*, *malla*, *mukunda*, *karaṇayati*, *lalita*, *gārugī*, two types of *pārvatīlocana*, *rājanārāyaṇa*, *ratitāla*, *lalitapriya*, *lakṣmīśa*, *līla*, *śrīnandavardhana*, *gaja*, *siṃha*, *candrakalā*, *laya*, *skanda*, *aḍḍatāla*, *kaladhvani*, *dvandva*, *bhagna*, *ghattā*, *gaurī*, *kuvindaka*, *rājamārtaṇḍa*, *niḥśaṅka*, *yūpa*, *rājamṛgāṅka*, *sarasvatīkaṇṭhābharaṇa*, *somavallabha*, *śārṅgadeva*, *citrapuṭa*, *sadodita*, *sudarśana*, *sañca*, *abhisammata*, *somakīrti*, *vipula*, *śaṃkara*, *trimohana*, *jñānaguru*, *arka* and *meru*.

54-55. These are the hundred and forty-eight *deśītāla*. The different names are given to the different *tāla* with reference to their specific structure.

55-56. One obtains the different structures by [understanding] the different tāla-s (and their) names names of the *tāla* varieties. They are considered *deśītāla*, because one splits the fixed *laghu*, *guru* and *pluta* values of the quadruple and triple [metres].

57-58. According to some people those *tāla* among the *khaṇḍa* (lit. "split") *tāla* the structure of which* is based on fourteen *mātrā* are called *miśra* (lit. "mixed"). The specific structure of the above-mentioned *khaṇḍatāla* will be explained. next (Saṃ.st

* of which the structure/organization is found (to be based)
in 14 mātrā-s (?)

Laghunaikenāditālaḥ sa ca rāsaka ucyate.
I. Ity āditālo rāsakaś ca.
59. Drutadvayaṃ laghuś caiko bhavet tālo dvitīyakaḥ.
o o I. Iti dvitīyakaḥ.
Drutatrayaṃ virāmāntaṃ tṛtīyaḥ tripuṭo 'thāyam.
o o ò. Iti tṛtīyaḥ.
60. Ayam evāntarakrīḍaḥ. o o ò. Ity antarakrīḍaḥ.
Caturthe lau drutas tathā. I I o. Iti caturthaḥ.
Pañcamo drudvayaṃ. o o. [Iti pañcamaḥ].
Ṣaṣṭhe ṣaḍ drutāḥ kevalā matāḥ. o o o o o o. Iti ṣaṣṭhaḥ.
61. Gatrayaṃ lapalā gaś ca pluto 'nto siṃhavikramaḥ.
S S S I Ṡ I S Ṡ. Iti siṃhavikramaḥ.
Darpaṇo drudvayaṃ gaś ca madanākhyo 'thāyaṃ gataḥ.
o o S. Iti darpaṇo madanaś ca.
62. Niḥśaṅkalīlaḥ plutau dvau gurū laghur antaḥ.
Ṡ Ṡ S S I. Iti niḥśaṅkalīlaḥ.
Drūlaghur gau ca kandarpa eṣa eva parikramaḥ.
o o I S S. Iti kandarpaḥ parikramaś ca.
63. Laghur drutau guruś caiko vīravikramasañjñakaḥ.
I o o S. Iti vīravikramaḥ.
Raṅgatāle tu catvāro drutāḥ syur gurur antataḥ.
o o o o S. Iti raṅgatālaḥ.
64. Gajalīlo virāmāntalacatuṣṭayam ucyate.
I I I Ì. Iti gajalīlaḥ.
Virāmāntau laghū haṃsalīlo niḥsārukaś ca saḥ.
I Ì. Iti haṃsalīlaḥ niḥsārukaś ca.
✓ 65. Naganau dvau drutāv eko. Laghur drutayugāl laghuḥ
dvitīya iti niḥsāror anyad bhedadvayaṃ mataṃ.
I I I o o I I I o o and I o o I. Iti niḥsārubhedadvayam.
66. Kuḍukkaratilīlākhyau tālaḥ krīḍābhidhaś ca yaḥ
te 'pi niḥsārutālā syur bandhaṃ naiḥsārukaṃ śritāḥ.
67. Tasmān niḥsārugītāni ṣoḍhā syus. Tac ca vakṣyate.
Śrīraṅgo lau galau paś ca. I I S I Ṡ. Iti śrīraṅgaḥ.
lū(?) Ratilīlo laghugurū. I I S S. Iti ratilīlaḥ.
68. Lagaplutās tribhinno. I S Ṡ. Iti tribhinnaḥ.
Lo drutā laḥ siṃhalīlakaḥ. I o o o I. Iti siṃhalīlaḥ.
Pratyaṅgo gatrayaṃ lau dvau. S S S I I. Iti pratyaṅgaḥ.
Yatilagno druto laghuḥ. o I. Iti yatilagnaḥ.
69. Drutau trayaḥ syul laghavo drutayugmaṃ laghur guruḥ
rājacūḍāmaṇī. o o I I I o o I S. Iti rājacūḍāmaṇiḥ.
Raṅgodyoto gāś ca laghuḥ plutaḥ. S S S I Ṡ. Iti raṅgodyotaḥ.

58-59. *Āditāla* consists of one *laghu*. It is also called *rāsaka*. *Āditāla* and *rāsaka*: I. *Dvitīyaka* contains two *druta* and one *laghu*. *Dvitīyaka*: o o I.

59-60. *Tṛtīya* has three *druta* with a *virāma* (the prolongation sign)[8] on the last one. It is also [called] *tripuṭa*. *Tṛtīya*: o o ò. It is also [called] *antarakrīḍa*. *Antarakrīḍa*: o o ò. In *caturtha* there are two *laghu* and a *druta*. *Caturtha*: I I o. *Pañcama* has two *druta*. *Pañcama*: o o. *Ṣaṣṭha* has only six *druta*. *Ṣaṣṭha*: o o o o o o.

61. *Siṃhavikrama* has three *guru*, a *laghu*, a *pluta*, a *laghu*, a *guru* and a final *pluta*. *Siṃhavikrama*: S S S I S̀ I S S̀. *Darpaṇa* has two *druta* and a *guru*. It is also called *madana*. *Darpaṇa* and *madana*: o o S.

62. *Niḥśaṅkalīla* has two *pluta*, two *guru* and a final *laghu*. *Niḥśaṅkalīla*: S̀ S̀ S S I. *Kandarpa* has two *druta*, a *laghu* and two *guru*. It is also [called] *parikrama*. *Kandarpa* and *parikrama*: o o I S S.

63. *Vīravikrama* has one *laghu*, two *druta* and a *guru*. *Vīravikrama*: I o o S. In *raṅgatāla* there are four *druta* and a *guru* at the end. *Raṅgatāla*: o o o o S.

64. In *gajalīla* four *laghu* with a *virāma* on the last one are prescribed. *Gajalīla*: I I I Ì. *Haṃsalīla* has two *laghu* with a *virāma* on the last one. It is also [called] *niḥsāruka*. *Haṃsalīla* and *niḥsāruka*: I Ì.

65. The first one has two *nagaṇa* (i.e. twice three *laghu*) plus two *druta* (after each *nagaṇa*). The second one has a *laghu*, two *druta* and a *laghu*. These are considered to be the two different varieties of *niḥsāru*. The two varieties of *niḥsāru*: I I I o o I I I o o and I o o I.

66-67. *Kuḍukka*[9], *ratilīla*[10] and the *tāla* named *krīḍā*[11] are also *niḥsāru*[12] *tāla*, because they are based on sections of *niḥsāru*. Therefore there are six types of *niḥsāru* songs. This will be explained. *Śrīraṅga* has two *laghu*, a *guru*, a *laghu* and a *pluta*. *Śrīraṅga*: I I S I S̀. *Ratilīla* has two *laghu* and two *guru*. *Ratilīla*: I I S S.

68. *Tribhinna* has a *laghu*, a *guru* and a *pluta*. *Tribhinna*: I S S̀. *Siṃhalīla* has a *laghu*, [three] *druta* and a *laghu*. *Siṃhalīla*: I o o o I. *Pratyaṅga* has three *guru* and two *laghu*. *Pratyaṅga*: S S S I I. *Yatilagna* has a *druta* and a *laghu*. *Yatilagna*: o I.

69. *Rājacūḍāmaṇī* has two *druta*, three *laghu*, two *druta*, a *laghu* and a *guru*. *Rājacūḍāmaṇī*: o o I I I o o I S. *Raṅgodyota* has [three] *guru*, a *laghu* and a *pluta*. *Raṅgodyota*: S S S I S̀.

70. Gurū laghur gaplutau ca tālo raṅgapradīpakaḥ.
S S I S S̀. Iti raṅgapradīpaḥ.
Rājatālo gapau drau ca galapāś ca kramāt smṛtāḥ.
S S̀ o o S I S̀. Iti rājatālaḥ.
71. Drutadvayaṃ laghugurū varṇabhinnābhidho bhavet.
o o I S. Iti varṇabhinnaḥ.
Ladrutau lau tryasravarṇo yadvāsāv eva gādhikaḥ.
I o o I I or I o o I I S. Iti tryasravarṇaḥ.
72. Virāmāntau drutau laś ca syur aṣṭau yadi caccarī.
o ò I o ò I o ò I o ò I o ò I o ò I o ò I o ò I. Iti caccarī.
Lapagās trir laghupluś ca siṃhavikrīḍito bhavet.
I S̀ S I S̀ S I S̀ S I S̀. Iti siṃhavikrīḍitaḥ.
73. Jagaṇor ladrutau pluś ca jayatālaḥ prakīrtitaḥ.
I S I I o o S̀. Iti jayatālaḥ.
Gurur laghur drutau gaś ca caturasrādivarṇakaḥ.
S I o o S. Iti caturasravarṇaḥ.
74. Vanamālini catvāro drutā lo drutadvayaṃ guruḥ.
o o o o I o o S. Iti vanamālī.
Miśravarṇo gārugis triḥ pagau dau go laghur guruḥ.
o o o ò o o o ò o o o ò S̀ S o o S I S. Iti miśravarṇaḥ.
75. Tribhaṅgir lau gurudvandvau. I I S S. Iti tribhaṅgiḥ.
Siṃhanandanasañjñako
gurū lapau lagau dau gau lapau dvir bhagaṇas tataḥ
76. catvāro laghavo 'śabdāḥ.
S S I S̀ I S o o S S I S̀ I S̀ S I I 4. Iti siṃhanandanaḥ.
Rājāvidyādharābhidho lagau drudvitayam.
I S o o. Iti rājavidyādharaḥ.
Raṅgābharaṇo gau laghū plutaḥ.
S S I I S̀. Iti raṅgābharaṇaḥ.
77. Lagau pluto 'thavā bindutrayaṃ kokilāpriyaḥ.
I S S̀ or o o o. Iti kokilāpriyaḥ.
Tālas turaṅgalīlākhyo virāmāntadrutadvayāt
78. drutadvayaṃ syād athavā drutadvandvaṃ laghus tataḥ
dvitīyo ya kaiścid uktas turaṅgagatisañjñayā.
o ò o o or o o I. Iti turaṅgalīlo hayagatiś ca.
79. Laghū catur drutā lau dvau tālaḥ śarabhalīlakaḥ.
I I o o o o I I. Iti śarabhalīlaḥ.
Sagaṇāl laghavo 'śabdā[ś catvāro] maṇṭhiko 'grimaḥ.
I I S I I I I. Iti prathamamaṇṭhaḥ.
80. Bhagaṇād gāv aśabdau dvau dvau dvitīyo maṇṭhiko mataḥ.
S I I S S. Iti dvitīyamaṇṭhaḥ.
Bhagaṇāl laghavo 'śabdāś catvāro mudritābhidhaḥ
81. maṇṭhas tṛtīyas. S I I I I I I. Iti tṛtīyamaṇṭhaḥ.
Tūryas tu maṇṭhaḥ prokto najagaṇau.
I I I I S I. Iti caturthamaṇṭhaḥ.

70. *Raṅgapradīpa* has two *guru*, a *laghu*, a *guru* and a *pluta*. *Raṅgapradīpa*: S S I S S̀. *Rājatāla* has a *guru*, a *pluta*, two *druta*, a *guru*, a *laghu* and a *pluta*. *Rājatāla*: S S̀ o o S I S̀.

71. *Varṇabhinna* has two *druta*, a *laghu* and a *guru*. *Varṇabhinna*: o o I S. *Tryasravarṇa* has a *laghu*, two *druta* and two *laghu*, or it has an additional *guru*. *Tryasravarṇa*: I o o I I or I o o I I S.

72. When there are eight times two *druta* of which the latter has a *virāma* plus a *laghu*, this is *caccarī*. *Caccarī*: o ò I o ò I o ò I o ò I o ò I o ò I o ò I o ò I. *Siṃhavikrīḍita* has three times a *laghu*, a *pluta* and a *guru* plus a *laghu* and a *pluta*. *Siṃhavikrīḍita*: I S̀ S I S̀ S I S̀ S I S̀.

73. Traditionally, *jayatāla* has a *jagaṇa* (I S I), a *laghu*, two *druta* and a *pluta*. *Jayatāla*: I S I I o o S̀. *Caturasravarṇa* has a *guru*, a *laghu*, two *druta* and a *guru*. *Caturasravarṇa*: S I o o S.

74. In *vanamālī* there are four *druta*, a *laghu*, two *druta* and a *guru*. *Vanamālī*: o o o o I o o S. *Miśravarṇa* has three *gārugi* (o o o ò)[13], a See w. 110.
pluta, a *guru*, two *druta*, a *guru*, a *laghu* and a *guru*. *Miśravarṇa*: o o o ò o o o ò o o o o ò S̀ S o o S I S.

75-76. *Tribhaṅgi* has two *laghu* and two *guru*. *Tribhaṅgi*: I I S S. *Siṃhanandana* consists of two *guru*, a *laghu*, a *pluta*, a *laghu*, a *guru*, two *druta*, two *guru*, twice a *laghu* plus a *pluta*, next a *bhagaṇa* (S I I) and four silent (*aśabdāḥ*)[14] *laghu* (i.e. a *kākapāda*, which equals four *laghu*)[15]. *Siṃhanandana*: S S I S̀ I S o o S S I S̀ I S̀ S I I 4. *Rājavidyādhara* has a *laghu*, a *guru* and two *druta*. *Rājavidyādhara*: I S o o. *Raṅgābharaṇa* has two *guru*, two *laghu* and a *pluta*. *Raṅgābharaṇa*: S S I I S̀.

77-78. *Kokilāpriya* has a *laghu*, a *guru* and a *pluta* or three *druta*. *Kokilāpriya*: I S S̀ or: o o o. The *tāla turaṅgalīla* has two *druta* with a *virāma* on the second plus two *druta*, or two *druta* plus a *laghu*. Some people call this second [variety] *turaṅgagati*. *Turaṅgalīla* and *hayagati*[16]: o ò o o or o o I.

79-80. *Śarabhalīla* has two *laghu*, four *druta* and two *laghu*. *Śarabhalīla*: I I o o o o I I. The first *maṇṭhika* (= *maṇṭha*) has a *sagaṇa* (I I S) and four silent (*aśabda*) *laghu*[17]. First *maṇṭha*: I I S I I I I. The second *maṇṭhaka* (= *maṇṭha*) traditionally has a *bhagaṇa* (S I I) and two silent *guru*[18]. Second *maṇṭha*: S I I S S.

80-81. The third *maṇṭha*, the so-called *mudrita maṇṭha*, has a *bhagaṇa* (S I I) and four silent (*aśabda*)[19] *laghu*. Third *maṇṭha*: S I I I I I I. The fourth *maṇṭha* has a *nagaṇa* (I I I) and a *jagaṇa* (I S I). Fourth *maṇṭha*: I I I I S I.

Anyair haṃsakanāmāyaṃ jagaṇaḥ parikīrtitaḥ.
82. Jagaṇaḥ pañcamo maṇṭhaḥ. I S I. Iti pañcamo maṇṭhaḥ.
Ṣaṣṭho maṇṭhas tu bhagaṇaḥ. S I I. Iti ṣaṣṭho maṇṭhaḥ.
Saptamaḥ sagaṇo maṇṭho. I I S. Iti saptamaḥ [maṇṭhaḥ].
Ragaṇenāṣṭamo bhavet. S I S. Ity aṣṭamo [maṇṭhaḥ].
83. Kecin nagaṇam evāhur navanaṃ maṇṭhakaṃ budhāḥ.
Virāmāntas tu nagaṇo navamaḥ. I I I or I I Ì. Iti navamo maṇṭhaḥ.
Daśamaḥ punaḥ
84. virāmāntadrutadvandvāl laghunā maṇṭhako bhavet.
o ò I. Iti daśamamaṇṭhaḥ.
Ḍheṅkyā tulyo 'ṣṭamo maṇṭho; daśamo jhampayā samaḥ.
85. Layagrahaviśeṣeṇa bandhabhedena bhidyate. Iti daśavidhamaṇṭhaḥ.
Lapau drau po haṃsanādaḥ. I S̀ o o S̀. Iti haṃsanādaḥ.
Siṃhanādo lagau sarau. I S S I S. Iti siṃhanādaḥ.
86. Galau ragaṇo jayaśrīḥ. S I S I S. Iti jayaśrīḥ.
Makarandakaḥ
drutau laghutrayaṃ gaś ca. o o I I I S. Iti makarandaḥ.
Laghū drutacatuṣṭayaṃ
87. mallikāmodasañjñaḥ syāt. I I o o o o. Iti mallikāmodaḥ.
Vijayānandasañjñake laghū gurutrayaṃ jñeyam.
I I S S S. Iti vijayānandaḥ.
Saganau jayamaṅgalaḥ. I I S I I S. Iti jayamaṅgalaḥ.
88. Laghuplutāv abhaṅgo 'yam utsavo 'thābhidhīyate.
I S̀. Ity abhaṅga utsavaś ca.
Pṛthaglaghū virāmāntau yad vā niḥsārukadvayam
89. ḍombulī vañcanākhyo 'yaṃ lambanā kaiścid ucyate.
Ì Ì athavā I Ì I Ì. [Iti] ḍombulī vañcanā lambanā ca.
Drutatrayaṃ laghuyugaṃ caṇḍaḥ [syāt. o o o I I]. Iti caṇḍaḥ.
Kevalo guruḥ
90. karaṇaḥ sannipātaś ca. S. Iti karaṇaḥ sannipātaś ca.
Sāraso lo drutā laghū. I o o o I I. Iti sārasaḥ.
Gadā laghū plutaś cānte. I I S̀. Iti gadā.
Go drutau po vilokitaḥ. S o o S̀. Iti vilokitaḥ.
91. Lau drutau syād varṇayati yad vā laghuyugā plutau.
I I o o athavā I I S̀ S̀. Iti varṇayatī.
Janako lacatuṣkād gau dvau laghū dvau gurū tataḥ.
I I I I S S I I S S. Iti janakaḥ.
92. Drutadvayaṃ virāmāntaṃ druplutau rāgavardhanaḥ.
o ò o S̀. Iti rāgavardhanaḥ.

81-82. The fifth *maṇṭha* has a *jagaṇa* (I S I). This *jagaṇa* is by others called *haṃsaka*. Fifth *maṇṭha*: I S I. The sixth *maṇṭha* has a *bhagaṇa* (S I I). Sixth *maṇṭha*: S I I.

82-83. The seventh *maṇṭha* has a *sagaṇa* (I I S). Seventh *maṇṭha*: I I S. The eigth *maṇṭha* has a *ragaṇa* (S I S). Eighth *maṇṭha*: S I S. Some experts say that the ninth *maṇṭha* has a *nagaṇa* (I I I). However, the ninth [*maṇṭha*] has a *nagaṇa* with a *virāma* on the last [*laghu*]. Ninth *maṇṭha*: I I I or I I Ì.

83-84. The tenth *maṇṭha* has two *druta* with a *virāma* on the second one plus a *laghu*. Tenth *maṇṭha*: o ò I.

84-85. The eighth *maṇṭha* is identical with *ḍheṅkī*; the tenth is similar to *jhampā*. One can only distinguish between them by differences in respect of tempo (*laya*), the *tāla*'s starting point (*graha*) and the general structure (*bandha*). These are the ten types of *maṇṭha*.

85-86. *Haṃsanāda* has a *laghu*, a *pluta*, two *druta* and a *pluta*. *Haṃsanāda*: I S̀ o o S̀. *Siṃhanāda* has a *laghu*, a *guru* and a *ragaṇa* (S I S). *Siṃhanāda*: I S S I S. *Jayaśrī* has a *guru*, a *laghu* and a *ragaṇa* (S I S). *Jayaśrī*: S I S I S.

86-87. *Makaranda* has two *druta*, three *laghu* and a *guru*. *Makaranda*: o o I I I S. *Mallikāmoda* has two *laghu* and four *druta*. *Mallikāmoda*: I I o o o o.

87-88. *Vijayānanda* has two *laghu* and three *guru*. *Vijayānanda*: I I S S S. *Jayamaṅgala* has two *sagaṇa* (I I S). *Jayamaṅgala*: I I S I I S. *Abhaṅga* has a *laghu* and a *pluta*. It is also called *utsava*. *Abhaṅga* and *utsava*: I S̀.

88-89. *Ḍombulī* consists of two *laghu*, each having a *virāma*, or of two *niḥsāruka* (I Ì). It is also called *vañcanā*. By some people it is called *lambanā*. *Ḍombulī*, *vañcanā* and *lambanā*: Ì Ì or I Ì I Ì.

89-90. *Caṇḍa* has three *druta* and two *laghu*. *Caṇḍa*: o o o I I. *Karaṇa*, also called *sannipāta*, has only one *guru*. *Karaṇa* and *sannipāta*: S. *Sārasa* has one *laghu*, [three] *druta* and two *laghu*. *Sārasa*: I o o o I I. *Gadā* has two *laghu* and a *pluta*. *Gadā*: I I S̀. *Vilokita* has a *guru*, two *druta* and a *pluta*. *Vilokita*: S o o S̀.

91-92. *Varṇayati* has two *laghu* and two *druta*, or two *laghu* and two *pluta*. *Varṇayati*: I I o o or I I S̀ S̀. *Janaka* consists of four *laghu*, two *guru*, two *laghu* and two *guru*. *Janaka*: I I I I S S I I S S. *Rāgavardhana* has two *druta* with a *virāma* on the second one plus a *druta* and a *pluta*. *Rāgavardhana*: o ò o S̀.

Laghutrayāt tu magaṇo vasanto. I I I S S S. Iti vasantaḥ.
Ragaṇād drutau
93. rāyavaṅkolakaḥ. S I S o o. Iti rāyavaṅkolakaḥ.
Krīḍā virāmāntadrutadvayaṃ. o ò. Iti krīḍā.
Candaniḥsārukaś cāyaṃ. Śrīkīrtir gau laghū mataḥ.
S S I I. Iti śrīkīrtiḥ.
94. Lapagā laplutau kīrtir yad vā lapalagā lapau.
I S̀ S I S̀ [athavā I S̀ I S I S̀]. Iti kīrtiḥ.
Laghudrutayugaṃ prāyaḥ pratitālaṃ pracakṣyante.
95. Pratitālo ladrutau syāt. I o. Iti pratitālaḥ.
Jagaṇāt paś caturmukhaḥ. I S I S̀. Iti caturmukhaḥ.
Virāmāntadrutadvandvāl laghur jhampābhidho mataḥ.
o ò I. Iti jhampātālaḥ.
96. Virāmānto laghur haṃso laghuśekhara eva ca.
Ì. Iti haṃso laghuśekharaś ca.
Pratāpaśekharo dīptād virāmāntadrutadvayam.
S̀ o ò. Iti pratāpaśekharaḥ.
97. Gurur drutāś ca catvāro guruḥ syād bindumālinī.
S o o o o S. Iti bindumālī.
Vijayaḥ pagapā laś ca. S̀ S S̀ I. Iti vijayaḥ.
Nandano lo drutau plutaḥ. I o o S̀. Iti nandanaḥ.
98. [Jagajhampābhidhe gu]ror virāmāntadrutadvayam.
S o ò. Iti jagajhampāḥ.
Laghū dvau drau virāmādī maṇṭhikā. I I ò o. Iti prathamamaṇṭhikā. Gadrutaplutā
99. maṇṭhikānyā. S o S̀. Iti dvitīyamaṇṭhikā.
Laghū gaś ca pratimaṇṭho (I I S) 'thavā bhavet
bhagaṇo jhollukaś ca. S I I. Iti pratimaṇṭho jhollukaś ca.
Anye catvāraḥ pratimaṇṭhikāḥ.
100. Te vakṣyante rūpakeṣu pratimaṇṭhasya vistarāt.
Ṣaḍ evaṃ pratimaṇṭhā.
Lau virāmāntau drutau samaḥ. I I o ò. Iti samaḥ.
101. Drutadvayaṃ laghuyugaṃ guruyugmaṃ ca dīpakaḥ.
o o I I S S. Iti dīpakaḥ.
Udīkṣaṇākhyaḥ sagaṇo. I I S. Ity udīkṣaṇaḥ.
Ragaṇo ḍheṅkikā bhavet. S I S. Iti ḍheṅkī.
102. Udīkṣaṇākhyaḥ padmaś ca prathamaḥ pratimaṇṭhakaḥ
trayo 'py abhinnarūpā syuḥ prasiddhyā pṛthag īritāḥ.
103. Virāmāntās tu catvāro drutā dvir viṣamo mataḥ.
o o o ò o o o ò. Iti viṣamaḥ.
Lau drutau laghur eko dvau drutau syād varṇamaṇṭhikā.
I I o o I o o. Iti varṇamaṇṭhikā.
104. Abhinando lau drutau go. I I o o S. Ity abhinandaḥ.
Naṅgo laplutasāḥ kramāt. I S̀ I I S. Iti naṅgaḥ.
Ladrutau lau gurū nāndī. I o o I I S S. Iti nāndī.

92-93. *Vasanta* consists of three *laghu* and a *magaṇa* (S S S). *Vasanta*: I I I S S S. *Rāyavaṅkola* has a *ragaṇa* (S I S) and two *druta*. *Rāyavaṅkola*: S I S o o. *Krīḍā* has two *druta* with a *virāma* on the second. *Krīḍā*: o ò. It is also called *caṇḍaniḥsāruka*[20]. *Śrīkīrti* traditionally has two *guru* and two *laghu*. *Śrīkīrti*: S S I I.

94. *Kīrti* has a *laghu*, a *pluta*, a *guru*, a *laghu* and a *pluta*, or: a *laghu*, a *pluta*, a *laghu*, a *guru*, a *laghu* and a *pluta*. *Kīrti*: I S̀ S I S̀ or I S̀ I S I S̀.

94-95. Generally people say that *pratitāla* has one *laghu* and two *druta*, but *pratitāla* has one *laghu* and one *druta*[21]. *Pratitāla*: I o. *Caturmukha* has a *pluta* after a *jagaṇa* (I S I). *Caturmukha*: I S I S̀. *Jhampā* has two *druta* with a *virāma* on the latter plus a *laghu*. *Jhampātāla*: o ò I.

96. *Haṃsa* has one *laghu* with a *virāma*. It is also [called] *laghuśekhara*. *Haṃsa* and *laghuśekhara*: Ì. *Pratāpaśekhara* has a *pluta* and two *druta* with a *virāma* on the second one. *Pratāpaśekhara*: S̀ o ò.

97. *Bindumālī* has a *guru*, four *druta* and a *guru*. *Bindumālī*: S o o o o S. *Vijaya* has a *pluta*, a *guru*, a *pluta* and a *laghu*. *Vijaya*: S̀ S S̀ I. *Nandana* has a *laghu*, two *druta* and a *pluta*. *Nandana*: I o o S̀.

98. *Jagajhampā* has a *guru* and two *druta* with a *virāma* on the second one. *Jagajhampā*: S o ò. [The first] *maṇṭhikā* has two *laghu* and two *druta* with a *virāma* on the first *druta*. First *maṇṭhikā*: I I ò o.

98-99. The second *maṇṭhikā* has a *guru*, a *druta* and a *pluta*. Second *maṇṭhikā*: S o S̀. *Pratimaṇṭha* has two *laghu* and a *guru* or a *bhagaṇa* (S I I). It is also [called] *jholluka*. *Pratimaṇṭha* and *jholluka*: I I S or S I I.

99-100. There are four other types of *pratimaṇṭha*. These will be fully described in connection with the [different] forms of the *pratimaṇṭha* [composition][22]. In this way, there are six types of *pratimaṇṭha*. *Sama* has two *laghu* and two *druta* of which the second has a *virāma*. *Sama*: I I o ò.

101. *Dīpaka* has two *druta*, two *laghu* and two *guru*. *Dīpaka*: o o I I S S. *Udīkṣaṇa* has a *sagaṇa*. *Udīkṣaṇa*: I I S. Ḍheṅkī has a *ragaṇa* (S I S). *Ḍheṅkī*: S I S.

102. The three [*tāla*], *udīkṣaṇa*[23], *padma*[24] and the first type of *pratimaṇṭha*[25], are generally mentioned separately, although they do not have a different structure.

103. *Viṣama* has twice four *druta* with a *virāma* on the last one. *Viṣama*: o o o ò o o o ò. *Varṇamaṇṭhikā* has two *laghu*, two *druta*, one *laghu* and two *druta*. *Varṇamaṇṭhikā*: I I o o I o o.

104. *Abhinanda* has two *laghu*, two *druta* and a *guru*. *Abhinanda*: I I o o S. *Naṅga* has a *laghu*, a *pluta* and a *sagaṇa* (I I S). *Naṅga*: I S̀ I I S. *Nāndī* has a *laghu*, two *druta*, two *laghu* and two *guru*. *Nāndī*: I o o I I S S.

Drucatuṣkād gurur laghuḥ
105. tālaḥ syāt pūrṇakaṅkālaḥ. [o o o o S I. Iti pūrṇakaṅkālaḥ.
Khaṇḍakaṅkālatāle syād drutadvandvaṃ gurudvayam].
o o S S. Iti khaṇḍakaṅkālaḥ.
Tagaṇaḥ samapūrvakaḥ
106. kaṅkālaḥ. S S I. Iti samakaṅkālaḥ.
Viṣamādyas tu kaṅkālo yagaṇo mataḥ.
I S S. Iti viṣamakaṅkālaḥ.
Drutadvandvāl laghudvandvaṃ kuḍukkaḥ. ……
o o I I. Iti kuḍukkaḥ.
107. Ekatālī drutaḥ śuddhaḥ. o. Ity ekatālī.
Catustālo gurur drutāḥ. S o [o o]. Iti catustālaḥ.
Laghoś caturdrutāc ca syād guruḥ kumudasañjñakaḥ.
[I] o o o o S. Iti kumudaḥ.
108. Lānāṃ catuṣṭayād gaḥ syāt kanduko.
I I I I S. Iti kandukaḥ.
Lacatuṣṭayād drutadvayaṃ virāmāntaṃ mallatālo.
I I I I o ò. Iti mallatālaḥ.
'yam eva hi
109. malayo gallivālaś ca kīrtito.
'tha mukundakaḥ laghur drutau lo guruś ca.
I o o I S. [Iti mukundaḥ].
Laghor drutacatuṣṭayāt
110. gurur anyo mukundaḥ syāt.
I o o o o S. Ity anyo mukundaḥ.
Catvāraḥ kevalā drutāḥ tālaḥ karaṇayatyākhyaḥ.
o o o o. Iti karaṇayati.
Lalitaḥ syād drutau lagau. o o I S. Iti lalitaḥ.
111. Gārugis tu virāmāntaṃ drutānāṃ syāc catuṣṭayam.
o o o ò. Iti gārugiḥ.
Magaṇāl laplutau tābhyāṃ gurū tābhyāṃ drutadvayam
112. athavā magaṇāl laś ca drutau guruyugaṃ drutau
pārvatīlocana iti dvividhaḥ parikīrtitaḥ.
S S S I S̀ S S o o. Iti pārvatīlocanaḥ.
Athavā S S S I o o S S o o. Iti dvitīyaḥ pārvatīlocanaḥ.
113. Dvau drutau jo guruś caiko rājanārāyaṇo mataḥ.
o o I S I S. Iti rājanārāyaṇaḥ.
Ratitālo lagau jñeyaḥ. I S. Iti ratitālaḥ.
Sāl lagau lalitapriyaḥ. I I S I S. Iti lalitapriyaḥ.
114. Lakṣmīśaḥ syād virāmāntadrutayugmaṃ laghuḥ plutaḥ.
o ò I S̀. Iti lakṣmīśaḥ.
[Drutapluto līlātālaḥ. o I S̀. Iti līlātālaḥ.
Bhapau śrīnandavardhanaḥ.
S I I S̀. Iti śrīnandavardhanaḥ] vaśaṅkhaś ca.
115. Gajaś caturlaghus tālo dhārā tasyābhidhāntaram.
I I I I. Iti gajo dhārā ca.
Lo druto nagaṇaḥ siṃhaḥ. I o I I I. Iti siṃhaḥ.
Mṛgendro 'thāyam ucyate.

104-105. *Pūrṇakaṅkāla* has four *druta*, a *guru* and a *laghu*. *Pūrṇakaṅkāla*: o o o o S I. *Khaṇḍakaṅkāla* has two *druta* and two *guru*. *Khaṇḍakaṅkāla*: o o S S.

105-106. *Samakaṅkāla* has a *tagaṇa* (S S I). *Samakaṅkāla*: S S I. *Viṣamakaṅkāla* has a *yagaṇa* (I S S). *Viṣamakaṅkāla*: I S S. *Kuḍukka* has two *druta* and two *laghu*. *Kuḍukka*: o o I I.

107. *Ekatālī* has only one *druta*. *Ekatālī*: o. *Catustāla* has one *guru* and [three] *druta*[26]. *Catustāla*: S o o o. *Kumuda* has a *laghu*, four *druta* and a *guru*. *Kumuda*: I o o o o S.

108-109. *Kanduka* has four *laghu* and a *guru*. *Kanduka*: I I I I S. *Mallatāla* has four *laghu* and two *druta* of which the second has a *virāma*. *Mallatāla*: I I I I o ò. It is also called *malaya* and *gallivāla*.

109-110. *Mukunda* has a *laghu*, two *druta*, a *laghu* and a *guru*. *Mukunda*: I o o I S. Another type of *mukunda* has a *laghu*, four *druta* and a *guru*. Alternative *mukunda*: I o o o o S.

110-111. *Karaṇayati* has only four *druta*. *Karaṇayati*: o o o o. *Lalita* has two *druta*, a *laghu* and a *guru*. *Lalita*: o o I S. *Gārugi* has four *druta* with a *virāma* on the last one. *Gārugi*: o o o ò.

111-112. The two types of *pārvatīlocana* are: a *magaṇa* (S S S), a *laghu*, a *pluta*, two *guru* and two *druta*, or: a *magaṇa*, a *laghu*, two *druta*, two *guru* and two *druta*. *Pārvatīlocana*: S S S I S̀ S S o o. Second *pārvatīlocana*: S S S I o o S S o o.

113. *Rājanārāyaṇa* has two *druta*, a *jagaṇa* (I S I) and one *guru*. *Rājanārāyaṇa*: o o I S I S. *Ratitāla* has a *laghu* and a *guru*. *Ratitāla*: I S. *Lalitapriya* has a *sagaṇa* (I I S), a *laghu* and a *guru*. *Lalitapriya*: I I S I S.

114. *Lakṣmīśa* has two *druta* with a *virāma* on the second plus a *laghu* and a *pluta*. *Lakṣmīśa*: o ò I S̀. *Līlatāla* has a *druta*, a *laghu* and a *pluta*[27]. *Līlatāla*: o I S̀. *Śrīnandavardhana* has a *bhagaṇa* (S I I) and a *pluta*[28]. *Śrīnandavardhana* and *vaśaṅkha*: S I I S̀.

115. *Gaja* has four *laghu*. It is also called *dhārā*. *Gaja* and *dhārā*: I I I I. *Siṃha* has a *laghu*, a *druta* and a *nagaṇa* (I I I). *Siṃha*: I o I I I. It is also called *mṛgendra*[29].

116. Trayaṃ gurūṇāṃ tāvantaḥ plutāś candrakalocyate.
S S S S̀ S̀ S̀. Iti candrakalā.
Galau plutatrayaṃ vakraḥ pluto bindutrayaṃ layaḥ.
S I S̀ S̀ S̀ S S̀ o o o. Iti layaḥ.
117. Ragād drutau gurū skando. S I S o o S S. Iti skandaḥ.
'ḍḍatālaḥ syād drutāl laghū. o I I.
Lagho drutadvayaṃ ca syāt. I o o.
Ity ayaṃ vidyate dvidhā.
Iti dvividho 'ḍḍatālaḥ.
118. Rājavidyādharo jhampā lalito darpaṇas tathā
dvitīya iti pañcānām aḍḍatālatvam iṣyate
119. aḍḍatālās tataḥ sapta. Teṣv ādyaḥ sālageṣu na,
aḍḍatālasya bhedeṣu ṣaḍ anye. Tac ca vakṣyate.
Ity aḍḍatālaḥ.
120. Kaladhvaniḥ syāt salapāḥ. I I S I S̀. Iti kaladhvaniḥ.
Dvandvo lau magaṇo lapau. I I S S S I S̀. Iti dvandvaḥ.
Bhagne drutāḥ syuś catvāro virāmāntaṃ laghutrayam.
o o o o I I Ì. Iti bhagnaḥ.
121. Laghū drutau lagau ghattā. I I o o I S. Iti ghattā.
No lau gaurī. I I I I I. Iti gaurī.
Kuvindakaḥ tālaḥ laghudrutau gapau.
I o o S S̀. Iti kuvindakaḥ.
....
122. [Gurur laghur drutas tāle rājamārtaṇḍaḥ sañjñake].
S I o. Iti rājamārtaṇḍaḥ.
Niḥśaṅkau lagapās tebhyas tagaṇo. I S S̀ S S I. Iti niḥśaṅkaḥ.
Gapludau guruḥ
123. lapau yūpatālaḥ. S S̀ o o S I S̀. Iti yūpaḥ.
Drulagās tālo rājamṛgāṅkaḥ. o I S. Iti rājamṛgāṅkaḥ.
Tālaḥ sarasvatīkaṇṭhābharaṇo gau laghū drutau.
S S I I o o. Iti sarasvatīkaṇṭhābharaṇaḥ.
124. Magaṇān nagaṇād drubhyāṃ lagapāḥ somavallabhaḥ.
S S S I I I o o I S S̀. Iti somavallabhaḥ.
Drutau gapau gurū laś ca śārṅgadevābhidho bhavet.
o o S S̀ S S I. Iti śārṅgadevaḥ.
125. Lau dau lapau citrapuṭaḥ. I I o o I S̀. Iti citrapuṭaḥ.
Nayugād gaḥ sadoditaḥ. I I I I I I S. Iti sadoditaḥ.
Sudarśano druṣaṭkād gaḥ. [o o o o o o S]. Iti sudarśanaḥ.
Sañco drāt syāl laghutrayaṃ. o I I I. Iti sañcaḥ.
126. Janatebhyo 'ntarakrīḍo dviḥ pluto 'nte 'bhisammataḥ.
I S I I I I S S I o o ò o o ò S̀. Ity abhisammataḥ.
Somakīrtiḥ plutābhyāṃ gur lo drau lā guravas tathā.
S̀ S̀ S [I o o] I I I S S S. Iti somakīrtiḥ.
127. Gārugis triḥ saṇiḥsārur vipulaḥ.
[o]o o ò [o]o o ò [o]o o ò I Ì. Iti vipulaḥ.
Gau drutau laghū plutaś ca śaṃkaraḥ.
S S o o I I S̀. Iti śaṃkaraḥ.

116. *Candrakalā* has three *guru* and the same number of *pluta*. *Candrakalā*: S S S S̀ S̀ S̀. *Laya* has a *guru*, a *laghu*, three *pluta*, a *guru*, a *pluta* and three *druta*. *Laya*: S I S̀ S̀ S̀ S S̀ o o o.

117. *Skanda* has a *ragaṇa* (S I S), two *druta* and two *guru*. *Skanda*: S I S o o S S. *Aḍḍatāla* has a *druta* and two *laghu* (o I I), or a *laghu* and two *druta* (I o o). These are two types of *aḍḍatāla*.

118-119. But, if one also considers the *aḍḍatāla* character of the five *tāla*, *rājavidyādhara*[30], *jhampā*[31], *lalita*[32], *darpaṇa*[33] and *dvitīya*[34], there are seven *aḍḍatāla*. Whereas the first type is not [used] in any of the *sālaga* [*sūḍa* compositions], the other six [are used] in varieties of the *aḍḍatāla* [composition]. This will be explained [later][35]. This is all about *aḍḍatāla*.

120. *Kaladhvani* has a *sagaṇa* (I I S), a *laghu* and a *pluta*. *Kaladhvani*: I I S I S̀. *Dvandva* has two *laghu*, a *magaṇa* (S S S), a *laghu* and a *pluta*. *Dvandva*: I I S S S I S̀. *Bhagna* has four *druta* and three *laghu* of which the last one has a *virāma*. *Bhagna*: o o o o I I Ì.

121. *Ghattā* has two *laghu*, two *druta*, a *laghu* and a *guru*. *Ghattā*: I I o o I S. *Gaurī* has a *nagaṇa* (I I I) and two *laghu*. *Gaurī*: I I I I I. *Kuvindaka* has a *laghu*, two *druta*, a *guru* and a *pluta*. *Kuvindaka*: I o o S S̀.

122. *Rājamārtaṇḍa* has a *guru*, a *laghu* and a *druta*. *Rājamārtaṇḍa*: S I o. *Niḥśaṅka* has a *laghu*, a *guru*, a *pluta* and a *tagaṇa* (S S I). *Niḥśaṅka*: I S S̀ S S I.

122-123. *Yūpa* has a *guru*, a *pluta*, two *druta*, a *guru*, a *laghu* and a *pluta*. *Yūpa*: S S̀ o o S I S̀. *Rājamṛgāṅka* has a *druta*, a *laghu* and a *guru*. *Rājamṛgāṅka*: o I S. *Sarasvatīkaṇṭhābharaṇa* has two *guru*, two *laghu* and two *druta*. *Sarasvatīkaṇṭhābharaṇa*: S S I I o o.

124. *Somavallabha* has a *magaṇa* (S S S), a *nagaṇa* (I I I), two *druta*, a *laghu*, a *guru* and a *pluta*. *Somavallabha*: S S S I I I o o I S S̀. *Śārṅgadeva* has two *druta*, a *guru*, a *pluta*, two *guru* and a *laghu*. *Śārṅgadeva*: o o S S̀ S S I.

125. *Citrapuṭa* has two *laghu*, two *druta*, a *laghu* and a *pluta*. *Citrapuṭa*: I I o o I S̀. *Sadodita* has two *nagaṇa* (I I I) plus a *guru*. *Sadodita*: I I I I I I S. *Sudarśana* has six *druta* plus a *guru*. *Sudarśana*: o o o o o o S. *Sañca* has a *druta* and three *laghu*. *Sañca*: o I I I.

126. *Abhisammata* has a *jagaṇa* (I S I), a *nagaṇa* (I I I), a *tagaṇa* (S S I), twice *antarakrīḍa* (o o ò) and a *pluta*. *Abhisammata*: I S I I I I S S I o o ò o o ò S̀. *Somakīrti* has two *pluta*, a *guru*, a *laghu*, two *druta*, [three] *laghu* and [three] *guru*. *Somakīrti*: S̀ S̀ S I o o I I I S S S.

127. *Vipula* has three *gārugi* (o o o ò) and one *niḥsāru* (I Ì). *Vipula*: o o o ò o o o ò o o o ò I Ì. *Śaṃkara* has two *guru*, two *druta*, two *laghu* and a *pluta*. *Śaṃkara*: S S o o I I S̀.

Krīḍā trir asyānte pluto bhavet
128. trimohanaḥ. o ò o ò o ò S̀. Iti trimohanaḥ.
Jñānagurur drulagāś ca tataḥ plutaḥ.
o I S S̀. Iti jñānaguruḥ.
Nagaṇād yatilagnāḥ ṣaṭ tataḥ sabhajanagaṇāḥ
129. arko.
[I I I] o I o I o I o I o I o I I I S S I I I S I I I I. Ity arkaḥ.
Merur drutā lo go drutā lo go drutadvayam
ladrutau lapagā drū ca gapau drutacatuṣṭayam
130. virāmāntaṃ virāmāntaṃ punar drutacatuṣṭayam
tataś ca sagaṇo jñeyaḥ.
o o o I S o o o o I S o o I o I S̀ S o o S S̀ o o o ò o o o ò I I S.
Iti meruḥ.
Iti tālā nirūpitāḥ.
131. Ādyair varṇair drutādīnāṃ tathā dalagapā iti
nāmāni syur. Drutādīnāṃ santi nāmāntarāṇy api.
132. Vyañjanaṃ bindukaṃ vyomārdhamātram iti ca drute.
Vyāpakaṃ saralaṃ hrasvaṃ mātrikaṃ laghunīṣyati.
133. Kalāṃ vakraṃ dvimātraṃ ca dīrghaṃ guruṇi nirdiśet.
Dīptaṃ sāmodbhavaṃ tryaṅgaṃ trimātraṃ ca plute matam.
134. Avasānaṃ ca viratir viśrāntiś ca virāmake.
Bindvākāro druto; daṇḍākāraḥ kāryo laghur; lipau
135. vakrākāro gurus; tiryagrekhaśīrśo guruḥ plutaḥ.
Tiryagrekho binduḥ paṅktir ca virāmānte drute laghau.
136. Tālam āhatya tālasya vibhāgaḥ syād drutādiṣu.
Ekadvivedacaturbhir aṅgulaiḥ pramitā[ś ca te].
137. ...āṅgulāntaraḥ kāryo virāma iti kecana.
Pṛthagyogānarhatvād virāmo nocyate pṛthak.
138. Drutalaghau samaḥ [syāt. Uccanīcau guruṇi] plute.
Samoccanīcagamanas tālaḥ prāyeṇa vādane.
139. Drutasyādhipatisargaś; caṇḍikā laghudevatā.
Gaurīyutamahādevo gurau. Brahmādayas trayaḥ
140. devatā syuḥ plutākhyasya. Virāmo nāsti devatā.
Iti deśītālaḥ. Atha prastāraḥ.

127-128. *Trimohana* has three *krīḍā* (o ò) and a *pluta*. *Trimohana*: o ò o ò o ò Ṡ. *Jñānaguru* has a *druta*, a *laghu*, a *guru* and a *pluta*. *Jñānaguru*: o I S Ṡ.

128-129. *Arka* has a *nagaṇa* (I I I), six *yatilagna* (o I), a *sagaṇa* (I I S), a *bhagaṇa* (S I I), a *jagaṇa* (I S I) and a *nagaṇa* (I I I). *Arka*: I I I o I o I o I o I o I o I I I S S I I I S I I I I.

129-130. *Meru* has [three] *druta*, a *laghu*, a *guru*, [three] *druta*, a *laghu*, a *guru*, two *druta*, a *laghu*, a *druta*, a *laghu*, a *pluta*, a *guru*, two *druta*, a *guru*, a *pluta*, four *druta* with a *virāma* on the last one, again four *druta* with a *virāma* on the last one and a *sagaṇa* (I I S). *Meru*: o o o I S o o o I S o o I o I Ṡ S o o S Ṡ o o o ò o o o ò I I S. Here ends the discussion on the *tāla*.

131. *Druta* and the other values are also indicated by their initial characters, viz.: *da*, *la*, *ga* and *pa*. But there are also other names.

132. [Synonyms] of *druta* are: *vyañjana*, *binduka*, *vyoma* and *ardhamātra*. Instead of *laghu* one may use the [terms]: *vyāpaka*, *sarala*, *hrasva* and *mātrika*.

133. Instead of *guru* one may say: *kalā*, *vakra*, *dvimātra* and *dīrgha*. In the case of *pluta*, *dīpta*, *sāmodbhava*, *tryaṅga* and *trimātra* are correct.

134-135. In the case of *virāma*: *avasāna*, *virati* and *viśrānti*. In notation a *druta* has the form of a zero; a *laghu* is shaped as a [vertical] line; in writing the *guru* has the curved form of an S and the *pluta* is [written as] a *guru* with an oblique line on top of it. In the case of a *druta* and a *laghu* with a *virāma* at the end [the signs are] a zero and a [vertical] line with an oblique line on top of them.

136-137. Some people say that in beating time the subdivision of the *tāla* is [realized] in the *druta* and the other values. These are counted by one, two, three, or four fingers, while the thumb is used in the case of the *virāma*.

137-138. The *virāma* is not mentioned separately, because it cannot be used separately. In the case of a *druta* or a *laghu* [the hand movement is] on the same level (*sama*); in the case of a *guru* or a *pluta* it is upwards (*ucca*) and downwards (*nīca*). The *tāla* is mostly [indicated] by these *sama*, *ucca* and *nīca* hand movements in the instrumental music (*vādana*).

139-140. Śiva (*Adhipatisarga*) is the presiding deity of the *druta*; Durgā (*Cāṇḍikā*) is the presiding deity of the *laghu*. In the case of the *guru* Śiva (*Mahādeva*) is accompanied by Pārvatī (*Gaurī*). Brahmā and the other [two] gods (i.e. Viṣṇu and Śiva) are the three presiding deities of the *pluta*. In the case of the *virāma* there is no deity. Here ends the definition of the *deśītāla*. Next, the permutation (*prastāra*).

Prastāro nāmavistāro laghvādyair upavṛṃhitaḥ.
141. Nirantaraḥ sāntara ity ayaṃ dvedhā vibhidyate.
Dvyādilaghvādibhir jātaḥ prastāraḥ syān nirantaraḥ.
142. Dvyādidrutasamutpannaḥ prastāraḥ sāntaro mataḥ.
Pradhānaguṇau bhāvena syātām etau prayojanāt
143. tālabhedagatād. Ādyāl laghor dīrghās tu tadadhaḥ.
Nyūnam ālikhyaurataḥ śeṣaṃ nyasya yathopari

TABLE OF TĀLA VARIETIES

With one *druta*: 1. o

With two *druta*: 1. I
2. o o

With three *druta*: 1. o I
2. I o
3. o o o

With four *druta*: 1. S
2. I I
3. o o I
4. o I o
5. I o o
6. o o o o

With five *druta*: 1. o S
2. o I I
3. I o I
4. o o o I
5. S o
6. I I o
7. o o I o
8. o I o o
9. I o o o
10. o o o o o

With six *druta*: 1. S̀
2. I S
3. o o S
4. S I
5. I I I
6. o o I I
7. o I o I
8. I o o I
9. o o o o I
10. o S o
11. o I I o
12. I o I o
13. o o o I o
14. S o o
15. I I o o
16. o o I o o
17. o I o o o
18. I o o o o
19. o o o o o o

144. evaṃ kṛte 'vasiṣṭaṃ yat tan nyased asya pṛṣṭhataḥ,
drutaṃ laghu drutalaghū guruṃ drutagurū plutam.
145. Punar etān apekṣāyām ekādidrutasaṃbhave
bhūyo 'py eṣa vidhiḥ kāryo. Yāvat sarvadrutāvadhiḥ
146. prastāraḥ syād. Drutavyastaḥ prastāro neṣyate yataḥ,
pṛthag eka virāmātmā tālabhedo na dṛśyate.
Iti prastāraḥ.
147. Dvyādidrutasamutpannatālānāṃ rūpakalpanāḥ
iyantayo 'vagamyante yayā, saṃkhyeti socyate.

140-141. Permutation (*prastāra*) is a specification of all possible rhythmic forms with their rhythmic values, such as *laghu*, etc. It may be characterized in two ways, i.e. as *nirantara* (lit. "without intermission") and as *sāntara* (lit. "with intermission").

141-142. When the permutation (*prastāra*) arises from [a combination of] two or more *laghu*, or other values, it is *nirantara*. When it springs from [a combination of] two or more *druta*, it is considered *sāntara*.

142-143. These are truly important qualities, because their application is essential for a distinction of the *tāla*. The long values (i.e. *guru*, etc.) should follow after the initial *laghu*[36].

143-144. First writing a small value and the rest accordingly, in this way one should place that which remains behind it, e.g.: *druta*, *laghu*, *druta* plus *laghu*, *guru*, *druta* plus *guru* and *pluta*[37].

145-146. Considering the case in which there is one *druta*, or in which there are more then one, this rule should be applied again and again. The permutation goes on till everything has become *druta*. Since a permutation in which the *druta* is divided is not found, a *tāla* variety based on one single *virāma* is not seen. This is all about permutation (*prastāra*).

147. As many structural arrangements of *tāla* consisting of two or more *druta* as can be obtained, [that number] is called sum total (*saṃkhyā*).

TABLE OF *SAṂKHYĀ* NUMBERS

```
  1
  1      2
  1    + 2    = 3
  1    + 2    + 3    = 6
  1           + 3    + 6    = 10
  1    + 2           + 6    + 10   = 19
  1           + 3           + 10   + 19   = 33
         2           + 6           + 19   + 33   = 60
                3           + 10          + 33   + 60   = 106
                       6           + 19          + 60   + 106  = 191
                              10          + 33          + 106  + 191  = 340
                                     19          + 60          + 191  + 340  = 610
                                            33          + 106         + 340  + 610  = 1089
```

This example illustrates how the total amounts (*saṃkhyā*) of rhythmic varieties based on one, two, three or more *druta* units are calculated according to the rule given in verse 149-150, i.e. by adding up every time, from right to left, the first, second, fourth and sixth preceding numbers. For the amounts under 33 the rule is that one should respectively use the third and the fifth from right to left, if the fourth and sixth are not available.

148. Aṅkam ekaṃ dvitīyaṃ ca kramāt tasyāṅkam agrimam
dvitīyaturyaṣaṣṭhāṅkaiḥ pṛṣṭhasthais turyaṣaṣṭhayoḥ
149. asaṃbhave tṛtīyena pañcamena yathākramam
saṃsṛjya saṃsargabhavad aṅkaṃ nyaset tadagrataḥ.
150. Evaṃ kramād aṅkapaṅktir dakṣiṇena pravartate.
Iṣṭatāladrutamiti[r aṅkapaṅktiḥ] samāpyate.
151. Yair aṅkair agrimo 'ṅko bhūtair evāṅkais tathākramaiḥ
bhedā drutāntā laghvāntā gurvantāś ca plutānta[kāḥ].
152. ....Iti saṃkhyeyaṃ pāditā.
Iti saṃkhyā.

EXAMPLE OF RHYTHMIC VARIETIES (illustrating verse 151-152)

In the case of six *druta* there are 10 + 6 + 2 + 1 = 19 rhythmic varieties, of which ten end with a *druta*, six with a *laghu*, two with a *guru* and one with a *pluta*. Compare Table of *tāla* varieties on p. 338.

Saṃkhyāṅkapaṅktisiddhānām aṅkānāṃ kathyate matiḥ.
.........ekadrutena (1) candraḥ syāt (1). Dvābhyāṃ (2) netre udīrite (2).
Tribhir vahnaya uddi[ṣṭāḥ (3)]. .... (4) .... (6).
Pañcabhiś (5) ca diśo jñeyāḥ (10). Ṣaḍbhir (6) nandadhare mate (19).
Saptabhir (7) vahnirāmāḥ (33). .... (8) .... (60).
.... (9) .... (106). ...... (10) .... (191).
.... (11) .... (340). ...... (12) .... (610).
Vahnicandraiś (13) ca nandāṣṭavyomacandrāḥ prakīrtitāḥ (1089).
Vedacandrai. (14) .... (1950).
Bāṇacandraiḥ (15) śarāhyabdhivahnayaḥ prakīrtitāḥ (3485).
Rasacandrai. (16) .... (6236).
Aśvacandraiś (17) bāṇendurudrāś ca kathitā budhaiḥ (11150).
Aṣṭacandrai (18) rasābdhy[aṅka]nandacandraiḥ smṛtā budhaiḥ (19946).
...........(19) khasaptartubāṇarāmāḥ .... (35670).
Nakhair (20) dvirvyomanāgā............................ (63802).
...pakṣais tu (21) saptāsāvedarudrā udīritāḥ (114107).
Netrapakṣai (22) .... (204091).
Rāmapakśaiś (23) ca nāgenduvyomabāṇarasāgnayaḥ (365018).
.... (24) .... matāḥ (652857).
Bāṇapakśaiś (25) ca pakṣeṣuṣaṭsaptarasaśaṃkarāḥ (1167652).

148-150. Having combined[38] the first and the second number in due order (i.e. from right to left) and having combined the first number (on the right side) with the second, the fourth and the sixth number from the right, or, when the fourth and the sixth are missing, with the third and the fifth respectively, one should write at the beginning (i.e. on the utmost right side) the number resulting from the combination. In this way, [we get] in due order a series of numbers moving from right [to left][39].

151-152. With the numbers by which the first number [on the right] is [found], with these numbers as they appear [from right to left], in that order the varieties ending with a *druta*, a *laghu*, a *guru* and a *pluta* [are obtained]. This is what is called sum total (*saṃkhyā*). This is all about *saṃkhyā*[40].

152. The system of numbers resulting from the series of calculation numbers can be described as follows:
With one *druta* there is one [variety]. With two [*druta*] there are two varieties.
With three [*druta*] three varieties.
With four [*druta*] six.
With five: 10.
With six: 19.
With seven: 33.
[With eight: 60].
[With nine: 106].
[With ten: 191].
[With eleven: 340].
[With twelve: 610].
With thirteen: 1089.
With fourteen: [1950].
With fifteen: 3485.
With sixteen: [6236].
With seventeen: 11150.
With eighteen: 19946.
With nineteen: 35670.
With twenty: 63802.
With twenty-one: 114107.
With twenty-two: 204091.
With twenty-three: 365018.
With twenty-four: 652857.
With twenty-five: 1167652.

.... (26) ....matāḥ (2088402).
Aśvapakṣair (27) navāśvendubāṇavahnyaśvavahnayaḥ (3735179).
.... (28) ....rturasā matāḥ (6680529).
Aṅkapakṣaiś (29) ca nāgāśvavahnināgābdhinan...bhedataḥ (11948378).
Vyomarāmai (30) rasartvinduvyomasaptāgnibhūyamaḥ
śiṣubodhāya vidvadbhir iha bhāṣitāḥ (21370166).
Candrarāmaiś (31) ca bāṇāśvaviśvaśrutyaṣṭavahnayaḥ (38221375).
Pakśarāmaiś (32) ca pakṣāśvavedavyomartuvahnayaḥ
sadvipā ṛtavo jñeyā bhedāḥ saṃkhyāṅkagā dhruvam (68360472).
Rāmāgnibhir (33) yugavyomavedabāṇarasāśvinaḥ
sapakṣanetraśaśino rūpabhedā bhavanty amī (122265404).
Vedāgnibhir (34) dharāsaptabāṇaṣaḍādriṣaṇnāgāḥ
samūrchanās tu jāyante tālabhedāḥ kramāt kila (218676571).
Bāṇāgnibhir (35) gajākṣaśvarudrarudranavāgnayaḥ (391111728).
Rasāgnibhis (36) tu raṅgāgninandanāgendubāṇakāḥ
nandanandarasāś cātra rūpabhedāḥ pradarśitāḥ (699518937).
Saptāgnibhiḥ (37) payorāśivedavāridhivājinaḥ
sarudrenduśarādityā rūpabhedā bhavanty amī (1251117444).
Nāgāgnibhir (38) jinābdhyagnivājiṣaṭsaptavahnayaḥ
śrutayaś ca prajāyante tālarūpabhidāḥ sphuṭaṃ (2237673424).
Nandāgnibhiḥ (39) khakhhavyomanāgartvindvaṅghribindavaḥ
vyomavedavijñeyā rūpabhedā vicakṣaṇaiḥ (4002168000).
Khābdhibhir (40) dantanandartuvahnivyomāṣṭabāṇakāḥ
sacandranāgā jāyante tālarūpabhidāḥ kramāt (7158036932).
Candravedair (41) yugavyomacandrābdhyagniyugāśvinaḥ
vyomāṣṭabhānavo jñeyā rūpabhedā vivekibhiḥ (12802434104).
Dvivedair (42) aśvanandāgnivahniṣaḍrasavājinaḥ
sanandanāgaśrutayo jñeyā rūpabhidā budhaiḥ (22897663397).
Vahnivedaiś (43) ca bāṇābdhinandapakṣāṣṭavahnayaḥ
vahnibāṇanavavyomayugāś ca kathitā budhaiḥ (40953382945).
Vedavedair (44) nāganandarasaṣaṭpañcavājinaḥ
rasābdhidantaturagāḥ proktā rūpabhidā dhruvam (73246756698).
Bāṇābdhibhis (45) turaṅgābdhivājīnduyugavājinaḥ
vedavyomakhacandrāgniśaśinaḥ saṃpradarśitāḥ (131004741747).
Rasābdhibhir (46) yugāśvāśvanāganandīnduvājinaḥ
savyomavahnivedāgnipakṣāḥ proktā manīṣibhiḥ (234307198774).
Aśvavedaiḥ (47) khasapteṣurṣibāṇāśvavājinaḥ
..rtavā .... ([4190]67757570).
.... (48) ...agni...tarkasaptāgninandakāḥ
sacandrabāṇanandābdhivājinaḥ parikīrtitāḥ (749519376439).
Nandavedaiḥ (49) śaśivyomasaptāṣṭaśarapakṣakāḥ
bāṇavedaśaravyomayugāgniśaśino matāḥ (1340545258701).
Khendriyoḥ (50) pakṣacandrartuvyomanandaśarādvipāḥ
candrartuvājinandāgnipakṣāḥ rūpabhidāḥ smṛtāḥ (2397618590612).
Candrendriyaiś (51) ca śūnyāgnirasanāgābdhivahnayaḥ
rasāgnipakṣanāgāṣṭapakṣavedāḥ prakīrtitāḥ (4288236348630).
Pakṣendriyaiḥ (52) śareṣvabdhivedacandratithiribhāḥ
ṣaṇṇandarturasāśvāś ca rūpabhedā bhavanty amī (7669681514455).
Vahnīndriyaiś (53) ca ṣaṭpañcavahninandāśvadantinaḥ
khāgnibāṇāśvabhūvājivahnicandrāḥ prakīrtitāḥ (13717530879356).
Vedendriyaiś (54) ca pakṣartunāgavyomarasāgnayaḥ
khendriyāgnipayorāśivahnibāṇajindruntāḥ (24534350360862).
Pañcendriyaiś (55) ca nandābdhibāṇāśvayugabhoginaḥ
pakṣarturasaśūnyāṣṭanāgavahniyugā matāḥ (43880662847549).

With twenty-six: 2088402.
With twenty-seven: 3735179.
With twenty-eight: 6680529.
With twenty-nine: 11948378.
With thirty 21370166 are mentioned here by the experts for the instruction of the students.
With thirty-one: 38221375.
With thirty-two 68360472 varieties can be definitely derived from the calculation numbers.
With thirty-three [*druta*] there are 122265404 structural varieties.
With thirty-four there are 218676571 *tāla* varieties.
With thirty-five: 391111728.
With thirty-six: 699518937.
With thirty-seven: 1251117444.
With thirty-eight *druta* there are definitely 2237673424 *tāla* varieties.
With thirty-nine *druta* 4002168000 structural varieties are recognized by the experts.
With forty *druta* 7158036932 *tāla* varieties are obtained.
With forty-one *druta* 12802434104 structural varieties are recognized by the experts.
With forty-two *druta* 22897663397 structural varieties are approved by the experts.
With forty-three *druta* 40953382945 are mentioned by the experts.
With forty-four *druta* 73246756698 structural varieties are definitely mentioned.
With forty-five *druta* 131004741747 are taught.
With forty-six *druta* 234307198774 are mentioned by the teachers.
With forty-seven: [4190]67757570.
With forty-eight 749519376439 are mentioned[41].
With forty-nine: 1340545258701.
With fifty *druta* 2397618590612 structural varieties are handed down.
With fifty-one: 4288236348630 are mentioned.
With fifty-two *druta* there are 7669681514455 structural varieties.
With fifty-three *druta* 13717530879356 varieties are mentioned.
With fifty-four: 24534350360862.
With fifty-five: 43880662847549.

Rasendriyaiś (56) ca nāgāśvavedāgniśaśivahnayaḥ
agnikhāgnipakṣanāgābdhināgāśvāḥ saṃpradarśitāḥ (78482313313478).
Vājīndriyaiś (57) ca vahnīnduvyomāṅkāṣṭāgnivahnayaḥ
yugāśvanāgaṣaḍvahnivyomavedendavo matāḥ (140368743389013).
Vasubāṇair (58) vasuvyomanāgāśvaturageṣavaḥ
....................................(251055088577808).
.... (59) ....
pakṣavyomaśrutivyomāṅkābdhivedāḥ prakīrtitāḥ (449022025693726).
Kharasair (60) yuga[sapt]āṣṭabāṇābdhyaṅkāśvavājinaḥ
vājivahnyaṅkaśūnyāgnivyomanāgāḥ prakīrtitāḥ (803093777945874).
Candrartubhiś (61) ca pakṣartucandrartvaśvāṣṭanandakāḥ
nakhabāṇartuhutabhugrasavahniyugendavaḥ (1436365209876162).
Pakṣartubhiś (62) ca pakṣākṣivahniviśvāśvanandakāḥ
nāgavahnirasāṅkāṅkanāgartuśarapakṣakāḥ (2568996389713322).
Vahniṣaḍbhiś (63) ca vahnyakṣiśrutyaśvartvaṣṭaṣaṭtrayaḥ
pakṣendriyāśvavedāṅkabāṇavedā bhavanty amī (4594752368672223).
Kalābhir (64) aśvaśrutyaṅkavyomanandajinartavaḥ
aśvāṅkanāgasaptendupakṣanāgāḥ prakīrtitāḥ (8217897624909227).
Pañcartubhiś (65) ca vasvagnivahnicandrendriyendavaḥ
nandaśrutyaśvavahnyābhravasvaṅkartvabdhibhūmayaḥ
(14698037229151338).
Rasatarkair (66) ekatarkasaptāṅkāśvendumūrchanāḥ
vyomatatvakhanāgāṣṭanetrartunayanāni ca (26288025021719761).
Saptartubhiś (67) ca vedāṣṭavedanandadharāyugāḥ
nandāṅghryaṣṭāṅkavājīnduvājibhūkhāśvābdhayaḥ (47017179829419484).
Vasutarkair (68) yugāṅkāśvacandratarkāśvasāyakāḥ
tarkāṣṭāṣṭāṅkakhākṣyaṅkaśūnyavedanāgāḥ smṛtāḥ (84092098865761794).
Nandatarkair (69) nandavahnivasuvedanakhāgnayaḥ
nandākṣivasutarkābhradvikhābdhikhaśarendavaḥ(1504020682930[0]4839).
Śūnyāśvair (70) indunetrartubāṇanandāgnisāyakāḥ
khāṣṭāṅkāṣṭakhakhavyomakhāṅkatarkadṛśo matāḥ (269000089805395621).
Candrāśvair (71) netravasvakṣicandrāśvāṅkarasendriyāḥ
candreśvaśryagnivājīndurudranāgābdhayo matāḥ (481117375156971282).
Netrāśvair (72) vasubāṇābdhivasvabdhyaṣṭāṅkadadhayaḥ
nāgāṣṭāṣṭeṣuvājyaṅkavedaśūnyarasadvipāḥ (860497588849848458).

153. Ārabhyaikādikād aṅkād yāvad dvāsaptatiṃ bhavet,
tāvad drutānām ity uktā saṃkhyollopakāriṇī.
Atha naṣṭaṃ.
154. Prastārasaṃbhavā bhedā naṣṭoddiṣṭatayā matāḥ
asaṃśayena gṛhyanta iti. Tat pratipādyate.
155. Kiṃcit pradarśya kim api tatsaṃbaddhaṃ darśayet.
Yatra pṛcchati, tan naṣṭam. Uddiṣṭaṃ tu pradarśitaṃ.
156. Saṃkhyārūpavato rūpaṃ. Saṃkhyāvad vastu bhedakaṃ.
Yasmād ato guṇatve 'pi bhedyabhedakatocitā
157. naṣṭoddiṣṭe ubhe, tatrāpy ekam arthāt prasiddhyati.
Yena teneha rūpasya naṣṭoddiṣṭe prakāśanaṃ.
158. Asya bheda iyatsaṃkhyaḥ kiṃrūpa iti pṛcchati.
Yatra taṃ naṣṭam etasya vijñāyottaram ucyate.

With fifty-six 78482313313478 are taught.
With fifty-seven: 140368743389013.
With fifty-eight: 251055088577808.
With fifty-nine *druta* 449022025693726 *tāla* varieties are mentioned.
With sixty *druta* 803093777945874 are mentioned.
With sixty-one: 1436365209876162.
With sixty-two: 2568996389713322.
With sixty-three *druta* there are 4594752368672223 varieties.
With sixty-four: 8217897624909227 are mentioned.
With sixty-five: 14698037229151338.
With sixty-six: 26288025021719761.
With sixty-seven: 47017179829419484.
With sixty-eight: 84092098865761794.
With sixty-nine: 1504020682930[0]4839.
With seventy: 269000089805395621.
With seventy-one: 481117375156971282.
With seventy-two: 860497588849848458.

153. [For *tāla*] containing one up to seventy-two *druta* the calculation of the sum total of varieties (*saṃkhyā*), which gives rise to certain omissions, has been given. Next, the *naṣṭa* [principle].

154. If the variations arising from the permutation (*prastāra*) are considered with respect to the *naṣṭa* and the *uddiṣṭa*, they will undoubtedly be understood. This will be explained.

155. When teaching anything whatsoever, one should explain its connection. If one inquires about [something], in that case it is *naṣṭa* (''unidentified, hidden''; lit. ''that which has disappeared''). The *uddiṣṭa* (''specified, apparent''; lit. ''that which is shown'') is the explanation.

156. As far as the rhythmic structure of the calculation number (*saṃkhyā*) is concerned, it is *rūpa* (lit. ''form''). As an object (*vastu*) of the calculation (*saṃkhyā*) it is *bhedaka* (''variety'').

156-157. Whereas in multiplication (*guṇatva*) the *naṣṭa* and the *uddiṣṭa* are called numerator (*bhedya*) and denominator (*bhedaka*), in this connection, however, they can be truly explained as one thing. Therefore, in this case, the explanation of the form (*rūpa* = *tāla-saṃkhyā-bheda-svarūpa*, i.e. the rhythmic structure of a *tāla* variety of a particular number) is found in the *naṣṭa* and the *uddiṣṭa*.

158. One may ask: ''A variety (*bheda*) of such and such a number, what is its structure (*rūpa*)''. The answer can be given, if one understands the *naṣṭa* of that [variety].

159. Yasya tālasya bhedeṣu rūpaṃ pṛṣṭasya labhyate.
Likhet drutasaṃkhyākān aṅkā[n prā]guktayuktitaḥ.
160. Athāṅkapaṅktāv antyāṅkaṃ nyūnayen naṣṭasaṃkhyayā.
Prathamaprathamair aṅkair antyaśeṣaṃ tato haret
161. sarekhayet tān. Yair aṅkair antyo 'bhir avaśeṣitaḥ,
yatra yatra na rekhāsti, sa drutas tad apohyate.
162. Rekhāvān agrasaṃṣṭhena nīrekheṇa yuto, laghuḥ.
Rekhāvataḥ pṛṣṭhavantī tṛtīyo syāc ca, tāv ubhau
163. aṅkau sarekhau pṛṣṭhasthau nīrekhāṅkayutau laghū.
Kramāl laghubhyām etābhyām āviṣkūryāṃ drutaṃ, plutaṃ.
164. Nirantarās trayo 'py aṅkā ity asaṃbhavāḥ.
Nirantarau sarekhau dvau pārśvāṅkābhyāṃ yutau guruḥ.
165. Rekhāvadbhyā tṛtīyo yaḥ sarekho, laghunāmunā
pārśnigrāheṇa saṃyukto gurur eva plutībhavet.
166. Laghvādibhedān iṣyantāv (?) avaśiṣṭā drutā sthitāḥ.
Viśeṣaḥ syāt pravṛttau hi, sāmānyam avaśiṣyate.
167. Aṅkābhāve drutā grāhyāḥ prastāro yaiḥ samāpyate.
Itthaṃ sarekhair aṅkair jñātvā drutādikān,
168. krameṇāllikhya pṛṣṭasya rūpaṃ bruyād vicakṣaṇaḥ.
Iti naṣṭajñānaṃ.
Īdṛgrūpo 'sya bhedeṣu kiyatsaṃkhyo bhaved iti
169. praśna, uddiṣṭam etasya vijñāyottaram ucyate.

159. From the varieties of the *tāla* in question a [particular] structure (*rūpa*) is found in the following way. One should write the calculation numbers (*saṃkhyākān aṅkān*) of the *druta* properly, as described before.

160-161. Then one should diminish the last number in the series of numbers[42] with the number of the *naṣṭa* (i.e. the number of the *tāla* variety of which one wants to know the structure). Next, one should each time diminish the last remaining [number] with the preceding number and mark them with a line (*sarekhayet*). Every time, when there is no such line, the last one which remains from these numbers, when being a *druta*, will be taken away.

162-163. When a [number] with a line (*rekhavān*) joins (*yuta*) another one without a line (*nīrekha*) in front of it (*agrasaṃstha*, here: "to the left"), it (i.e. the first mentioned one) becomes a *laghu*. When, besides two [numbers] with a line (*rekhāvataḥ*) at the back (*pṛṣṭhavantī*, here: "at the right side"), there is a third number, the two numbers at the back with a line together with the one without a line represent two *laghu*.

163-164. From these two *laghu* respectively one should eliminate the *druta*. When there are three adjoining numbers with a line, they become a *pluta*. When these [three] are not present, two adjoining [numbers] with a line together with their neighbouring numbers represent a *guru*.

165. When, besides two [numbers] with a line, there is a third one with a line, the *guru*, combined with the *laghu* in the back (i.e. on the right), becomes a *pluta*.

166. While producing varieties with *laghu*, etc., [some] *druta* are left over. They all remain, for there is something special in their appearance.

167. When there is no number left, those *druta* by which a [particular] permutation (*prastāra*) is completed, should be taken into consideration.

167-168. If, in this way, by the numbers with lines, the expert knows the *druta* and the other values and writes them in correct order, he can tell the structure of the [*tāla*] in question. This is the theory of *naṣṭa*.

168-169. Which number has a particular variety which has such and such a structure? The answer to that question, one should know, is the *uddiṣṭa*.

TABLE OF NAṢṬA AND UDDIṢṬA (illustrating the nineteen varieties of a *tāla* based on six *druta* units; cf. verse 158-175)

1.		2		8	18	
	1	−2	3	−6	−10	19
		0		2	8	−1
		I		I	I	18
				Ṡ		

2.	1			7	17	
	−1	2	3	−6	−10	19
	0			1	7	−2
	I			I	I	17
	I			S		

3.				6	16	
	1	2	3	−6	−10	19
				0	6	−3
				I	I	16
	o	o		S		

4.		2	5		15	
	1	−2	−3	6	−10	19
		0	2		5	−4
		I	I		I	15
			S		I	

5.	1		4		14	
	−1	2	−3	6	−10	19
	0		1		4	−5
	I		I		I	14

6.			3		13	
	1	2	−3	6	−10	19
			0		3	−6
	o	o	I		I	13

7.		2			12	
	1	−2	3	6	−10	19
		0			2	−7
	o	I	o		I	12

8.	1				11	
	−1	2	3	6	−10	19
	0				1	−8
	I	o	o		I	11

9.					10	
	1	2	3	6	−10	19
					0	−9
	o	o	o	o	I	10

10.			3	9		
	1	2	−3	−6	10	19
			0	3		−10
			I	I		9
	o			S	o	

11.		2		8		
	1	−2	3	−6	10	19
		0		2		−11
	o	I		I	o	8

12.	1			7		
	−1	2	3	−6	10	19
	0			1		−12
	I	o		I	o	7

13.				6		
	1	2	3	−6	10	19
				0		−13
	o	o	o	I	o	6

14.		2	5			
	1	−2	−3	6	10	19
		0	2			−14
		I	I			5
			S	o	o	

15.	1		4			
	−1	2	−3	6	10	19
	0		1			−15
	I		I	o	o	4

16.			3			
	1	2	−3	6	10	19
			0			−16
	o	o	I	o	o	3

17.		2				
	1	−2	3	6	10	19
		0				−17
	o	I	o	o	o	2

18.	1					
	−1	2	3	6	10	19
	0					−18
	I	o	o	o	o	1

19.	1	2	3	6	10	19
						−19
						0
	o	o	o	o	o	o

Yasya bhedeṣu saṃkhyāyāḥ praśnasyāntadrutāvadhiṃ
170. aṅkapaṅktiṃ likhed. Asyā adhastād rūpam āhitaṃ
dvau laghuṃ caturo vakraṃ ṣaṭ plutaṃ tatparaṃ drutaṃ.
171. Aṅkān vijñāya rūpasya drutādiṃ kramato likhet.
Itthaṃ vyastasya rūpasya druto yatra, tadūrdhvagaṃ
172. aṅkaṃ sarekhaṃ no kuryāl. Laghur, ūrdhvagayo dvayoḥ
aṅkayor ādyam evāṅkaṃ vidadhyād rekhayānvitaṃ.
173. Guroś caturṇām aṅkānāṃ madhyamau dvau sarekhayet.
plutasya ṣaṇṇām aṅkānāṃ dvitīyaṃ turyapañcamau
174. aṅkau sarekhayed. Etān aṅkān saṃyojya pātayet
antyāṅke. Śeṣam uddiṣṭaṃ saṃkhyāṃ jñātvā vadet sudhīḥ.
175. Naṣṭe laghvādayo labdhā yair aṅkair vinā bhavan
antyo ’ṅkaḥ syād, ihoddiṣṭarūpasaṃkhyeti saṅgrahaḥ.
Ity uddiṣṭaṃ.
176. Tālāṅgānāṃ drutādīnāṃ viśrāntyudayamadhyagaḥ
kālo layaḥ. Sa ca tredhā druto madhyo vilambitaḥ.
177. Drutaḥ śīghras. Taddviguṇo madhyas. Taddviguṇaḥ paraḥ.
Kolāmalakavidvānām iva tadrūpam īkṣyatāṃ.

169-170. Of a particular variety the number of which is wanted one writes down the series of numbers until the last *druta*. Under this [series of numbers] the [*tāla*] structure is written [in rhythmic symbols]: a *laghu* [having] two [numbers]; a *guru* [having] four; a *pluta* six; then, the *druta*.

171-172. Taking into account these numbers, one should write the *druta* and the other values of the structure (of the *tāla* variety in question) in correct order. If there is a *druta* in a *tāla* structure which is placed in that way (*ittham vyasta*), one should not mark the number which stands on top of it with a line (ex. a). If there is a *laghu*, one should mark the first of the two numbers on top of it with a line (ex. b).

ex. a:	1	2	3	6
	o	o	o	o

ex. b:	1	2	3	6
	I		I	
	I		I	

173-174. Of the four numbers of a *guru* one should mark the middle two with a line (ex. c). Of the six numbers of a *pluta* one should mark the second, fourth and fifth numbers with a line (ex. d).

ex. c:	1	2	3	6
		I	I	
		S		

ex. d:	1	2	3	6	10	19
		I		I	I	
			S̀			

174-175. Taking these [marked] numbers together, one should subtract them from the last number (on the right). When the expert knows the remainder, which is the *uddiṣṭa*, he can tell the number. In short: When the last number is diminished with the numbers by which in the case of a hidden (*naṣṭa*) [rhythmic structure] the *laghu* and the other values are obtained, it (i.e. the remainder) is the number of the apparent (*uddiṣṭa*) rhythmic structure. This is *uddiṣṭa*.

176. The time which passes between the beginning (*udaya*) and the end (*viśrānti*) of the *tāla* sections, consisting of *druta*, etc., is tempo (*laya*). It is of three kinds, viz.: fast (*druta*), moderate (*madhya*) and slow (*vilambita*).

177. *Druta* is fast (*śīghra*). *Madhya* is twice as long. The last one (i.e. *vilambita*) is twice as long as the latter (i.e. *madhya*). Their form only requires explanation to the less educated people (lit. "Kola[43] and Malaka[44] experts).

178. Drutamadhyavilambitaṃ mārgabhedād anekadhā.
Guro drute caturmātro madhyas tasmād vilambitaḥ
179. aṣṭamātra. Iti jñeyā drutamadhyavilambitāḥ.
Iti layaḥ.
Samo viṣamam ity atra tālānāṃ dvividho grahaḥ.
180. Atīto 'nāgata iti viṣamāpi dvidhā bhavet.
Gītāditulyakālaḥ syāt samapāṇiḥ samagrahaḥ.
181. Gīte vādye tathā nṛtye pravṛtte yaḥ pravartate,
so 'vapāṇisamānārthaḥ syād atītagrahaḥ kila.
182. Gītādīnāṃ pravṛtteḥ prākpravṛttir yasya dṛśyate,
anāgatagrahaḥ so. 'yaṃ bhaved uparipāṇikaḥ.
183. Same pāṇer layo madhyaḥ syād, atīte druto layaḥ,
pāṇāv uparyupapade layaḥ kāryo vilambitaḥ.
184. Tālo hy aṅgaṃ pradhānasya gītādes, tasya saṃskṛtiḥ.
Na tad aprāpyaṃ. Tatprāptyai drutamadhyavilambitāḥ.
Iti grahaḥ.
185. Layanirmāṇaniyama iti sā ca tridhā matā:
samā śrotogatākhyānyā gopucchā. Tatra cādimā
186. ādimadhyāvasāneṣu layavaiṣamyavarjitā.
……………………………………
187. Drutodayā madhyamadhyā viśrāntau ca vilambitā.
Tathā vilambimadhyeti sā caturdhāsti śeṣabhāk.
Iti yatiḥ.

178-179. *Druta*, *madhya* and *vilambita* each permit more than one way of performing on account of the different procedures (*mārga*)[45]. The *guru* [equals two *mātrā*] in the fast tempo (*druta*). In the moderate tempo (*madhya*) it equals four *mātrā*. In the slow tempo (*vilambita*) it equals eight *mātrā*. These are the fast, moderate and slow tempi. This is all about tempo (*laya*).

179-180. The start (*graha*) of the *tāla* may take place in two ways, viz.: simultaneous (*sama*) or at a different time (*viṣama*). *Viṣama* is also twofold, viz. passed (*atīta*) and not yet arrived (*anāgata*). When it (i.e. the *tāla*) begins at the same time as the singing (*gīta-ādi*[46]), it is on the beat (*samapāṇi* (lit. "with the hand in the same level") or having a simultaneous start (*samagraha*).

181. A [*tāla*] which starts, when the vocal music (*gīta*), the instrumental music (*vādya*) and the dance (*nṛtya*) have already begun, is after-beat (*avapāṇi* (lit. "with the hand down"), or, with the same meaning, having a passed start (*atītagraha*).

182. The *tāla* which starts before the beginning of the vocal music and the other types of music is having a not arrived start (*anāgatagraha*). This is a start before the beat (*uparipāṇi*, lit. "with the hand upwards").

183. In the *samapāṇi* the tempo is moderate (*madhya*). In the *atīta[graha]* the tempo is fast (*druta*) and in the *uparipāṇi* the tempo is slow (*vilambita*).

184. *Tāla* is an element which contributes to the predominance of vocal music, etc. (i.e. instrumental music), but it also puts these [types of music] together. This (i.e. the predominance of either type of music or the unity of both) is not unobtainable. The fast, middle and slow [tempo] are means to acquire it[47]. This is all about *graha*.

185-186. The rule regarding the development (*layanirmāṇa* = *yati*) of tempo (*laya*) is threefold, viz.: throughout the same (*sama*), accelerating (*śrotogata*, lit. "like a rapid") and retarding (*gopuccha*, lit. "like a cow's tail"). The first one is without any change of tempo in the beginning, in the middle and at the end. [The second has the slow, the moderate and the fast tempo, respectively, in the beginning, in the middle and at the end][48].

187. [The third one] has a fast tempo in the beginning, a moderate tempo in the middle and a slow tempo at the end. Furthermore, a slow tempo in the middle. So, together with the extra one there are four possibilities. This is all about *yati*.

not [illegible]

188. Tālānāṃ yatayo deśyāṃ dharaṇya iti kīrtitāḥ.
Mārge tālāvṛttayaḥ syuḥ parivartanasañjñakāḥ.
189. Padavākyagataḥ ceyam āvṛttiḥ parivartanam.
Padamadhye padānte vā dharaṇyas tālanirṇayāt.
Iti dharaṇyaḥ.

188-189. In popular music (*deśī*) the changes of tempo (*yati*) are called *dharaṇī* (lit. "veins"). In traditional music (*mārga*) *tāla* repetitions are called *parivartana* (lit. "return"). When this repetition occurs in words (*pada*) or phrases (*vākya*), it is also a *parivartana*. In conformity with the setting of the *tāla* changes of tempo (*dharaṇī*) may occur in the middle or at the end of a word. These are the *dharaṇī*.

(styles

CHAPTER XIII

MUSICAL COMPOSITION (PRABANDHA)

1. The two types of music are classical music (*gāndharva*) and popular music (*gāna*)[1]. Of these two, classical music has been discussed before. Now popular music will be explained.

2. That which master musicians (*gandharva*) have been performing in an unbroken tradition down to this day – *prakaraṇa* songs and other compositions based on fundamental melodic forms (*grāmarāga*), modes (*jāti*), etc. – is classical music (*gāndharva*)[2].

3. That which has been written by the composers (*vāggeyakāra*), which has special musical characteristics (*lakṣaṇa*) and is based on regional melodic forms (*deśīrāga*), etc., all this is popular music (*gāna*), which pleases the people.

4. Traditionally, the two kinds of popular music (*gāna*) are: improvised (*anibaddha*, lit. "not composed") and composed (*nibaddha*). Improvised music is musical variation (*ālapti*, from *ālap*, "to expatiate"). This will be explained in the miscellany (*prakīrṇa*).

5. Composed music is formed with phrasal elements (*aṅga*) such as words, etc., that are present in the main sections (*dhātu*)[3], viz.: [regular] words (*pada*), words of praise (*viruda*), musical metre (*tāla*), tone syllables (*svara*), drum syllables (*pāṭa*) and invocatory syllables (*tenaka*).

6. One should know that *prabandha*, *vastu* and *rūpaka* are the three names of composed music based on regular words and the other [phrasal elements]. Their internal structure is only slightly different.

7. When the main sections contain all the phrasal elements, i.e. regular words, etc., separately or combined, it is considered to be a *prabandha* (lit. "composition").

8. Something which is exclusively composed of regular words and musical metre is called a *vastu* (lit. "thing"). When there is scope for developing the melodic form (*rāga*) and other elements (*rāgādyāropa*)[4], the composed music is called a *rūpaka* (lit. "form").

9. The reasons for the application of names are innumerable. Hence, the denomination in the case of the main sections of the *vastu* and the other types of musical composition should be the same.

XIII: PRABANDHAPRAKĀŚAḤ

1. Gāndharvagānam iti ca bhedau gītasya yau tayoḥ
gāndharvaṃ prāg abhihitaṃ. Gānam etarhi kathyate. c{. SR 4
2. Pāraṃparyeṇa gandharvā yad adyāpi prayuñjate,
tad gāndharvaṃ grāmarāgajātiprakaraṇādikaṃ.
3. Vāggeyakāragrathitaṃ yal lakṣaṇasamanvitaṃ
deśīrāgādikaṃ samyak, tad gānaṃ janarañjanaṃ.
4. Anibaddhaṃ nibaddhaṃ cety etad gānaṃ dvidhā mataṃ.
Tatrānibaddham ālaptiḥ. Prakīrṇe sābhidhāsyate.
5. Nibaddhaṃ nirmitaṃ dhātubhūtair aṅgaiḥ padādibhiḥ.
Padāni virudaṃ tālāḥ svarāḥ pāṭāś ca tenakāḥ.
6. Padādayor nibaddhasya prabandho vastu rūpakaṃ
iti nāmatrayaṃ jñeyaṃ svalpabhedakṛtāntaraṃ.
7. Aṅgaiḥ padādibhir vyastaiḥ samastair vā samanvitāḥ
bhavanti dhātavo yatra, sa prabandha itīṣyate.
8. Kevalaṃ padatālābhyāṃ racitaṃ vastu sañjñakaṃ.
Rāgādyāropaviṣaye nibaddhaṃ rūpakābhidhaṃ.
9. Pravṛtihetavo nāmnāṃ bhavanty aniyatāyatāḥ.
Ato vastvādidhātūnām astu tulyābhidheyatā.

10. Ete padādyā udgrāho melāpo dhruvako 'ntaraḥ
ābhoga iti bhedena prabandheṣu vyavasthitāḥ.
11. Tvagādayaḥ śarīrasya dhāraṇā dhātavo yathā,
udgrāhādyāḥ prabandhasya dhāraṇā dhātavas tathā.
12. Udgrāhaḥ prathamo dhātur melāpas tadanantaraḥ
dhruvatvāc ca dhruvas tasmād ābhogaḥ paripūrtikṛt.
13. Ābhogadhruvayor madhye dhātur anyo 'ntarābhidhaḥ.
Chāyālagaprabandheṣu dhruvādiṣu sa dṛśyate.
14. Melāpakaḥ prabandheṣu vidhātavyo yadṛcchayā.
Kecid antaram evāhur melāpaṃ tadvido janāḥ.
15. Kvacil lambhakabhedeṣu syād ābhogo vikalpitaḥ.
Elāyāṃ ḍheṅkikāyāṃ ca pṛthak syād etayoḥ sthitiḥ.
16. Caturdhātus tridhātuś ca dvidhātur iti ca tridhā
sarvaprabandho vijñeyaḥ. Sāntaraḥ pañcadhātukaḥ.
17. Melāpāḥ śuddhasūḍeṣu sālageṣv antarā iti
vyavasthāṃ kecid icchanti caturdhātutvakalpakāḥ.
18. Padāni vācakāḥ. Śabdā virudāni guṇābhidhāḥ.
Mahārāṣṭrā viruddhe 'rthe viruśabdaṃ prayuñjate.
19. Vicaranti pare spaṣṭaṃ padāni virudāni ca.
Tālā gānakriyāmānaṃ. Svarās tu sarigādayaḥ
20. ṣaḍjādivācakāḥ sarve. Pāṭā vādyākṣarās tataḥ.
Tenās tatpadalakṣyasya brahmaṇo maṅgalātmanaḥ.
21. Lakṣakās tenateneti saṅgītārambhaḥ śaṃsitāḥ.

10. These [main sections] consisting of regular words, etc., that is to say, the *udgrāha*, the *melāpa*, the *dhruva*, the *antara* and the *ābhoga*, are applied differently in the *prabandha* compositions.

11. Just as the parts of the human body, skin, etc., are the pillars of the body, in the same way the main sections of a musical composition, *udgrāha*, etc., are the pillars of the composition.

12. The introduction (*udgrāha*) is the first section; the bridge phrase (*melāpa*) the next one. Furthermore, there is the refrain (*dhruva*, lit. ''polar star'') with its fixed character and finally there is the concluding section, the *ābhoga*.

13. In between the *ābhoga* and the *dhruva* there is another section, which is called *antara* (lit. ''intermediate one''). It is seen in compositions of the mixed class (*chāyālaga*) such as the *dhruva* [song], etc.[5]

14. The *melāpaka* may be performed at will in the *prabandha* compositions. Some experts say that the *melāpa* is a kind of intermediate section.

15. In some varieties of the *lambhaka* composition the *ābhoga* is optional. In the *elā* and *ḍheṅkikā* compositions the position of these two sections (i.e. the *melāpaka* and the *ābhoga*) is different.

16. Three types of composition should be recognized in every *prabandha*, that is to say, compositions with four sections, with three sections and with two sections. Compositions with five sections have an *antara*.

17. *Melāpa* sections are found in compositions of the pure cycle (*śuddha sūḍa*), *antara* sections in compositions of the mixed cycle (*sālaga*). Some people prefer this rule, when they perform [compositions with] four sections.

18-19. *Pada* are [regular] words (*vācaka*). *Viruda* are words (*śabda*) expressing a special quality (*guṇa*). In a contradictory way people from Mahārāṣṭra use [the term] *viruśabda*, while others clearly distinguish between regular words (*pada*) and words of praise (*viruda*).

19-20. The musical metres (*tāla*) are the measurement of time in the performance of a song. The tone syllables *sa*, *ri*, *ga*, etc., represent all the names of the notes *ṣaḍja*, etc. Drum syllables (*pāṭa*) are syllables [indicating particular techniques] in the instrumental music.

20-21. Invocatory syllables (*tena*) refer to the phrase *tad* [*iti brahma*][6], spoken by a priest who is engaged in a religious ceremony. The syllables *te na* of the invocation *tena* are said to be the origin of

Aṅgāni ṣaṭ prabandhānām aṅgāni syuḥ padādayaḥ.
22. Tenāḥ padāni nayane maṅgalārthaprakāśake.
Pāṇī staḥ pāṭavirude. Te hi pāṇisamudbhave
23. kāryakaraṇaśabdena. Tasmād atrābhilikhite.
Gamanaṃ svaratālābhyāṃ padbhyām iva śarīriṇaḥ
24. prabandhasya bhaved yasmāt, tasmāt pādatvam etayoḥ.
Prabandhāḥ pañcadhā dvyādiṣaḍantāṅgā vinirmitāḥ.
25. Tārāvalī pācanī ca dīpanī nandinī tathā
medinīti prabandhānāṃ sāmānyānīti kecana.
26. Campūś ca kavitā senā nītiḥ śrutir iti kramāt
dvyaṅgādīnāṃ prabandhānāṃ jātayaḥ pañca sammatāḥ.
27. Aniryuktā niryuktā ity ete dvedhā prabandhakāḥ.
Tālachandogaṇādīnāṃ niyamena vinā kṛtāḥ
28. aniryuktā. Niryuktās tu tālādiniyamānvitāḥ.
Niryuktās trividhās. Tadvad aniryuktā api tridhā.
29. Sūḍakramagatāḥ kecit, kecid ālikramasthitāḥ,
prakīrṇakāḥ pare. Tatra sūḍalakṣaṇam ucyate.
30. Saṅghāto yaḥ prabandhānām avighnaḥ prathamakramaḥ
sa sūḍaḥ syāt. Sa ca dvedhā śuddhasālagabhedakaḥ.
31. Elākaraṇaḍheṅkībhir vartanyā jhombaḍena ca
lambharāsaikatālībhiḥ prabandhair ebhir aṣṭabhiḥ
32. śuddhasūḍaḥ. Sālagas tu dhruvādiḥ. So 'bhidhāsyate.
Pañcaprakāro vijñeyaḥ śuddhasūḍakramo budhaiḥ.
33. Pūrvam atyuttamaḥ sūḍas tadanūttamamadhyamau
jaghanyātijaghanyau ca. Teṣām atyuttamo 'ṣṭabhiḥ
34. elādibhiḥ prabandhaiḥ syād. Uttamaḥ saptabhir bhavet
vartanīrahitaiḥ. Ṣaḍbhir vartanīkaraṇojjhitaiḥ

music. The regular words (*pada*) and the other [phrasal elements] are the six "limbs" (*aṅga*) of the *prabandha* compositions.

22-23. The invocatory syllables (*tena*) and the regular words (*pada*) are the eyes through which the auspicious (*maṅgala*) aspect becomes visible. The drum syllables (*pāṭa*) and the words of praise (*viruda*) are the hands [of a composition]. They are produced by the hands with the sounds of the appropriate strokes (*karaṇa* = *kara-āhati*)[7] on the musical instruments. For that reason they are mentioned here.

23-24. Because the movement of a composition is due to its notes (*svara*) and musical metre (*tāla*), just as [the movement] of a person is due to his feet, these two elements are its basis.

24-26. Five types of composition with two to six elements (*aṅga*) are generally recognized. According to some experts *tārāvalī*, *pācanī*, *dīpanī*, *nandinī* and *medinī* are the common [classes] of compositions. Traditionally, *campū*, *kavitā*, *senā*, *nīti* and *śruti* are the five classes of compositions with two or more than two elements[8].

27-28. Non-fixed (*aniryukta*) and fixed (*niryukta*) are the two main classes of composition. When they are performed without special rules regarding the musical metre (*tāla*), the poetical metre (*chandas*), the metrical feet (*gaṇa*), etc.[9], they are non-fixed [compositions]. The fixed compositions obey the rules of musical metre (*tāla*), etc. The fixed compositions are of three kinds. Similarly, the non-fixed are threefold.

29. Some compositions constitute a regular suite (*sūḍa-krama*)[10]; other compositions belong to a suite with an intermediate song (*āli-krama*)[11] and the remaining ones are separate (*prakīrṇa*) compositions. The suite (*sūḍa*) may be defined as follows.

30. The principal series (*krama*), which is a suite of *prabandha* compositions without interruption, is the *sūḍa*. It has two varieties, i.e. the pure one (*śuddha*) and the mixed one (*sālaga*)[12].

31-36. The eight compositions *elā*, *karaṇa*, *ḍheṅkī*, *vartanī*, *jhombaḍa*, *lambha*, *rāsa* and *ekatālī* constitute the pure suite (*śuddha sūḍa*). The mixed suite (*sālaga sūḍa*) consists of [compositions] such as the *dhruva*, etc.[13]. This will be explained. According to the experts, the pure suite has five varieties: in the first place, the *atyuttama* suite; subsequently, the *uttama*, the *madhyama*, the *jaghanya* and the *atijaghanya* [varieties]. Of these the *atyuttama* [variety] contains eight compositions, namely *elā*, etc.[14] The *uttama* [variety] has seven [compositions], excepting the *vartanī*; the *madhyama* six, excepting

35. madhyamaḥ. Karaṇailābhyāṃ vartanyā ca vivarjitaiḥ
jaghanyā pañcabhiḥ. Śaraś caturbhir jhombaḍādibhiḥ
36. elākaraṇaḍheṅkībhir vartanyā ca vivarjitaiḥ.
Madhyamottamayoḥ kecit prathamaṃ karaṇaṃ viduḥ.
37. Atyuttame gaṇailāyā mātrailāyāḥ kilottame
varṇailāyā madhyamākhye sūḍe gānaṃ pravartayet.
38. Tyaktvā gaṇailāṃ rāgādiniyamena vināthavā
madhyamottamayor gānam elānām. Atha jhombaḍe
39. dvitīyamaṇṭhaniḥsārupratimaṇṭhakuḍukkakāḥ
tripuṭo gārugiḥ krīḍāyatilagnāḍḍatālikāḥ
40. laghuśekhararāsaikatālyas tālās trayodaśa.
Teṣv aṣṭau śuddhasūḍasthajhombaḍānāṃ pravartakāḥ.
41. Laghuśekhararāsaikatālīracitajhombaḍān
śuddhasūḍeṣu necchanti yatilagnāḍḍatālikau
42. tālau na jhombaḍasyeti kecil lakṣyavido jaguḥ.
Gārugiś ca dvitīyaś ca niḥsārupratimaṇṭhakau
43. krīḍeti sthāyinaḥ pañca bhavanty uttamavartināṃ
jhombaḍānām. Uttamādiśuddhasūḍeṣv anukramāt
44. krīḍāṃ tāṃ pratimaṇṭhaṃ ca tau niḥsāruṃ ca tān atha
gārugiṃ ca vinā gārugyādiṣu sthāyinaḥ pare.
45. Maṇṭhaniḥsārukau kvāpi sthitāv atijaghanyake.
Anye jhombaḍatālās tu parivṛttisahiṣṇavaḥ.
46. Jhampā kuḍukko niḥsārur iti tālās trayo matāḥ
sūḍasthānāṃ lambhakānām. Anye sālagasūḍakāḥ.
47. Kevalānāṃ lambhakānāṃ bhavantīty abhidhāsyate.
Ādyeṣu triṣu jhampaiva, niḥsārus tv antyayor dvayoḥ.
48. Sūḍasya lambhatālaḥ syāt sthāyī. Śeṣam ayantritaṃ.
Iti śuddhasūḍabhedāḥ.
· Pañcatāleśvaro gadyaṃ mātṛkā cāṅkacāriṇī
49. varṇasvaraś cakravālaḥ kaivāḍaḥ kalahaṃsakaḥ
toṭakaṃ dvipadī tālārṇavo rāgakadambakaḥ
50. hayalīlaḥ krauñcapadaḥ svarārtho dhvanikuṭṭanī

the *vartanī* and the *karaṇa*; the *jaghanya* five, excepting the *karaṇa*, the *elā* and the *vartanī*; the fifth [variety] (i.e. the *atijaghanya*) has four [compositions], viz. the *jhombaḍa*, etc., excepting the *elā*, the *karaṇa*, the *ḍheṅkī* and the *vartanī*. Some people think that the *karaṇa* is the first composition in the *madhyama* and the *uttama* [variety].

37. In the *atyuttama* [variety] one should commence the singing with a *gaṇa-elā*, in the *uttama* [variety] with a *mātra-elā* and in the *madhyama* suite with a *varṇa-elā*.

38. The singing of the *elā* compositions, excepting the *gaṇa-elā*, is conformable to or without the rules of *rāga*, etc.[15] in the case of the *madhyama* and the *uttama* [varieties].

38-40. *Dvitīya*, *maṇṭha*, *niḥsāru*, *pratimaṇṭha*, *kuḍukka*, *tripuṭa*, *gārugi*, *krīḍā*, *yatilagna*, *aḍḍatālikā*, *laghuśekhara*, *rāsa* and *ekatālī* are the thirteen *tāla*[16] in the *jhombaḍa* [composition]. Eight of them determine the movement of the *jhombaḍa* compositions of the pure suite (*śuddha-sūḍa*).

41-42. Some experts of music practice (*lakṣya*) state that in pure suites they do not approve of *jhombaḍa* songs composed in the musical metres (*tāla*) *laghuśekhara*, *rāsa*, *ekatālī*, *yatilagna* and *aḍḍatāla*.

42-43. *Gārugi*, *dvitīya*, *niḥsāru*, *pratimaṇṭha* and *krīḍā* are the five regular *tāla* of the *jhombaḍa* compositions figuring in the *uttama* [variety].

43-44. In the *uttama* and the other [varieties of] the pure suite the other regular ones out of the *tāla gārugi*, etc. respectively are: *krīḍā*; this *tāla* together with *pratimaṇṭha*; these two and *niḥsāru*; these [*tāla*] without *gārugi*.

45. *Maṇṭha* and *niḥsāru* are in some cases applied in the *atijaghanya* [variety of the pure suite]. The other *tāla* of the *jhombaḍa*, however, can be used according to the musical styles (*vṛtti* = *mārga*).

46. Traditionally, *jhampā*, *kuḍukka* and *niḥsāru* are the three *tāla* of the *lambha* [compositions] occurring in a suite.

46-48. The [*tāla*] of a mixed suite (*sālaga-sūḍa*) are different. They belong to the individual *lambhaka* compositions. This will be explained. In the first three *lambhaka* the *tāla* is *jhampā*, but in the last two the *tāla* is *niḥsāru*. The *tāla* of a *lambhaka* composition in a suite is fixed. The rest is free. Here ends the discussion on the varieties of the pure suite (*śuddha-sūḍa*).

48-51. If any of the [compositions] *pañcatāleśvara*, *gadya*, *mātṛkā*, *aṅkacāriṇī*, *varṇasvara*, *cakravāla*, *kaivāḍa*, *kalahaṃsa*, *toṭaka*, *dvipadī*, *tālārṇava*, *rāgakadamba*, *hayalīla*, *krauñcapada*, *svarārtha*, *dhvanikuṭṭanī*,

āryā gāthā dvipathako śrīraṅgaḥ śrīvilāsakaḥ
51. tathā śarabhalīlaś cety eṣu kaścana vartate
sūḍakramasya madhye ced, ayam ālikramo mataḥ.
52. Ekatriṃśat prabandhāḥ syur ālikramasaṃśrayāḥ.
Pañcatāleśvarādīnāṃ kramāṇām ekam ādime
53. niyojayet prāk śeṣesv ekaṃ niyojayet
evaṃ kramāḥ śuddhasūḍabhedā ālikramā iti.
54. Kecid icchanti saṅgītacūḍāmaṇimatāśrayāt.
Ya eka eva gānārhaḥ sa vijñeyaḥ prakīrṇakaḥ.
55. Mataṅgaḥ pārvatī nandīr arjuno bhojabhūpatiḥ
paramardī ca someśaḥ pratāpapṛthivīpatiḥ
56. niḥśaṅkaśārṅgadevādyāḥ saṅgītārthaviśāradāḥ
elāprabandhān bahudhā varṇayāṃ cakrire yataḥ,
57. vimṛśya tadabhiprāyān lakṣyamārgam avekṣya ca,
tatsāmānyaviśeṣābhyām elālakṣmābhidadhmahe.
58. Ekadhātur anuprāsaruciraś caraṇaḥ sa ca
dvyaṃśas. Tasmāt prayogo. 'tha pallavākhyaṃ padatrayaṃ.
59. Pade vilambite dve stas, tṛtīyaṃ drutamānavat.
Tulyadhātava evaṃ syur udgrāhe caraṇās trayaḥ.
60. Varṇeṣu rāgavinyāsaviśeṣo dhātur ucyate.
Rāgasaṅghaṭanā dharmais. Tadbhedā bahavo matāḥ.
61. Rāgānubhavaniṣṇātais te jñeyā ratnatattvavat.
Tṛtīyacaraṇe nāsti pallavākhyapadasthitiḥ.
62. Kiṃ tu melāpakas tatra trisandhakapadānvitaḥ.
Anyaḥ prayogo melāpa iti bhojādayo jaguḥ.
63. Atha stutyābhidhāyuktavilambitapadatrayaḥ
dhruvo dhātus. Tatra pade dve syātāṃ tulyadhātunī,
64. tṛtīyaṃ dhātunānyena. Sānuprāsam idaṃ trayaṃ.

āryā, *gāthā*, *dvipatha*, *śrīraṅga*, *śrīvilāsa* and *śarabhalīla* appears in the middle of a regular suite, this is considered to be a suite with a dividing line (*āli-krama*).

52-53. There are thirty-one[17] compositions connected with the *ālikrama* suite. If one performs out of the *pañcatāleśvara* and the other compositions one in the first suite and another one in each of the other suites, these suites, which are varieties of the pure suite, are *ālikrama*.

54. Some people, basing themselves on the theoretical concepts of the Saṅgītacūḍāmaṇi[18], hold this opinion. A [composition] which can be performed as a single item should be regarded as a separate (*prakīrṇa*, lit. "scattered") [composition].

55-57. Since Mataṅga[19], Pārvatī[20], Nandī[21], Arjuna[22], King Bhoja[23], Paramardin[24], Someśa[25], King Pratāpa[26], Niḥśaṅka-Śārṅgadeva[27] and other musicologists have described the *elā* compositions in many ways, we shall examine their views with respect to musical practice (*lakṣya-mārga*) and, considering their similarities and differences, we shall mention the characteristics of the *elā* compositions.

58-59. One line (*caraṇa* = *aṅghri* = *pāda*) has two subdivisions (*aṃśa* = *khaṇḍa*) with the same melody (*ekadhātu*) and it is embellished with alliterations (*anuprāsa*). Then follows an improvised phrase (*prayoga* = *ālāpa*)[28]. Thereafter, three words (*pada*)[29], named *pallava*, that is to say, two words in slow tempo and a third one in fast tempo. In this way, there are three lines with similar melodic structure in the *udgrāha*.

60. *Dhātu*[30] is said to be a special way of establishing the *rāga* in melodic lines (*varṇa*). It is truly the synthesis of the *rāga*. Of these [melodic phrases] many varieties have been handed down.

61. Being the essence of beauty, they should be understood by those who are skilled in the practical knowledge (*anubhava*) of the *rāga*.

61-62. In the third line the [three] words named *pallava* do not occur. Instead, a bridge phrase (*melāpa*) with three joined words [appears]. Bhoja and the other experts state that this *melāpa* is another improvised phrase (*prayoga*)[31].

63-64. Next, three words in slow tempo[32], containing words of praise. This is the *dhruva* section. In this case two words have the same melody and the third word has a different melody. These three words should contain alliteration.

Atha prabandhanirmātur abhidhānena mudritam
65. ābhogaṃ sakṛd udgāya punar gītvā dhruvaṃ tyajet.
Virudāny atra varṇasya gātavyānīti kecana.
66. Grahas tv anāgato vā syād atīto, na samo bhavet.
Pūrvācāryair īdṛgguptam elāsāmānyalakṣaṇam.
67. Padāni ṣoḍaśailāyāṃ, tatrodgrāhe padāni ṣaṭ,
tāvantī pallavāny, ekaṃ padaṃ melāpakaṃ mataṃ,
68. dhruve trīṇi padāny. Atra padaṃ khaṇḍa iti sthitiḥ.
Kāmo manmathavān kānto jito matto vikāravān
69. māndhātā sumatī śobhī suśobhī gītako 'ñcitaḥ
vicitro vāsavamṛdū sucitra iti ṣoḍaśa
70. elāpadānāṃ nāmāni ṣoḍaśānām anukramāt.
Lokamātā patriṇī ca rañjanī sumukhī śacī
71. vareṇyā vāyuvegā ca medinī mohinī jayā
gaurī vāṇī ca mātaṅgī caṇḍikā vijayā tathā
72. cāmuṇḍeti kramād elāpadānāṃ devatā matāḥ.
Caṇḍikānantaraṃ kecid ihocur devatāharaṃ.
73. Elāsv ādyāni saṃtyajya padāny udgrāhagāni ṣaṭ
māndhātrādiṣu kartavyāḥ prāṇā daśa daśāsv ime.
74. Dvitīyacaraṇasyādyaṃ padaṃ nāmnā vikāravat.
Samāno madhuraḥ sāndraḥ kānto dīptaḥ samāhitaḥ
75. agrāmyaḥ sukumāraś ca prasannaujasvināv iti.

64-65. Then, after singing once the *ābhoga*, which is marked with the name of the composer, one should terminate [the song] by singing again the *dhruva*. Some people think that here (i.e. in the *ābhoga*) the words of praise (*viruda*) of a *varṇa* [composition][33] should be sung.

66. The start (*graha* = *pāṇi*) of the musical metre (*tāla*) should take place before (*anāgata*) or after (*atīta*) the start of the melody, but not at the same time (*sama*) as the latter. In this way all characteristics of the *elā* compositions have been preserved by the ancient experts.

67-68. There are sixteen words in the *elā* composition, viz.: six words in the *udgrāha*, the same number in the *pallava*; traditionally, the *melāpaka* has one word; in the *dhruva* there are three words. In this connection the word (*pada*) is the subdivision (*khaṇḍa*). This is the rule[34].

68-70. Longing (*kāma*), enamoured (*manmathavat*), lovely (*kānta*), subdued (*jita*), ecstatic (*matta*), variegated (*vikāravat*), thoughtful (*māndhātṛ*), devotional (*sumatī*), brilliant (*śobhī*), very brilliant (*suśobhī*), melodious (*gītaka*), honorific (*añcita*, lit. "bent")[35], diverse (*vicitra*), supreme (*vāsava*), tender (*mṛdu*) and extremely diverse (*sucitra*) are the respective names of the sixteen words of the *elā* compositions.

70-72. According to the tradition *lokamātā* ("mother of the world")[36], *patriṇī* ("the feathered one"), *rañjanī* ("the charming one"), *sumukhī* ("the fair-faced one"), *śacī* ("the powerful one"), *vareṇya* ("the desirable one"), *vāyuvegā* ("swift as the wind"), *medinī* ("the earth")[37], *mohinī* ("the bewildering one"), *jayā* ("the victorious one"), *gaurī* ("the brilliant one"), *vāṇī* (= Sarasvatī, "Speech"), *mātaṅgī* ("female elephant"), *caṇḍikā* ("the passionate one"), *vijayā* ("the triumphant one") and *cāmuṇḍā* (a particular form of Durgā") are the respective deities of the words of the *elā* composition. Some people mention here, immediately after *caṇḍikā*, *devatāhara* ("the divine destructor", i.e. Śiva).

73-75. Excepting the first six words occurring in the *udgrāha*, in the *elā* songs ten types musical expression (*prāṇa*, lit. "vital breath") should be practised in the ten [words], *māndhātṛ*, etc. The first word of the second line is called *vikāravat*. [The next ten words, i.e. the seventh to the sixteenth word, correspond to the following types of musical expression]: homogeneous (*samāna*), sweet (*madhura*), intense (*sāndra*), lovely (*kānta*), brilliant (*dīpta*), harmonious (*samāhita*), wild (*agrāmya*), delicate (*sukumāra*), distinct (*prasanna*) and vigorous (*ojasvin*).

Varṇair kiyadbhir madhyākhyasthānakhyair vañjito ravaḥ,
76. tāramandrāntaragataḥ samāna iti kathyate.
Āhlādakas tāragato dhvanir madhura ucyate.
77. Ravas tāragataḥ sāndro gāḍhabandhākṣarāśrayaḥ.
Nādas tristhānasaṃpūrṇakāntatvāt kānta ucyate.
78. Tārasthitaḥ svano rāgavyañjako dīpta ucyate.
Bandhakasyāniyamo 'sti na sāndreṇa gatārthito
79. sthāyivarṇeṣu saṃmūrchann ayaṃ nādaḥ samāhitaḥ.
Sañcāriṇaḥ śrito varṇān dhvanir agrāmya iṣyate.
80. Varṇanādagatāvṛttir agrāmya iti kecana.
Sukumāras tv asau yaḥ syāt komalākṣaramūrchanaḥ.
81. Svanaḥ svarapadādīnāṃ prasādena prasannakaḥ.
Sthānatraye 'pi nibiḍākṣarabandhena dīpyate
82. yena raudras tad ojaḥ syād. Ojasvī tadyutaḥ svanaḥ.
Nādo 'nuraṇanātmaiva prabandhapadagāmibhiḥ
83. upādhibhir abhivyaktāt prāṇanāt prāṇa ucyate.
Upādhibhedair nānatvaṃ vastuny upahite yataḥ,
84. tasmād daśavidho nādaḥ kīrtitaḥ prāṇasañjñakaḥ.
Rāgo 'tra ṭakko hindolas tathā mālavakaiśikaḥ
85. kakubhaś ca. Tathā maṇṭho dvitīyaḥ pratitālakaḥ
kaṅkāla iti tālaḥ syād. Asyāṃ hānādivarṇanam.
86. Evaṃ guṇaviśiṣṭailā gātur netuḥ śubhāvahā.
Gaṇamātrāvarṇadeśachandovastuviśeṣaṇāt
87. elā syāt ṣaḍvidhā. Tatra gaṇaḥ saṅghaḥ. Sa ca tridhā,
kramād varṇagaṇo mātrāgaṇo miśragaṇas tathā.

75-76. A sound which manifests itself in melodic lines whatsoever, occurring in the so-called middle register, and which moves in between the higher and the lower octave, is called homogeneous (*samāna*). A sound which is delightful, even when it moves in the higher octave, is called sweet (*madhura*)[38].

77. A sound which moves in the higher octave in a close connection with the text syllables is intense (*sāndra*)[39]. A sound is called lovely (*kānta*), when loveliness is accomplished in the three registers.

78-79. A sound which, even when it occurs in the higher octave, is full of beauty, is called brilliant (*dīpta*)[40]. When the sound is not limited by a close connection [with the text syllables], when it is without force and without urge and when it gradually develops in steady melodic lines, it is harmonious (*samāhita*).

79-80. A sound is considered to be wild (*agrāmya*), when it has unsteady (*sañcārin*) melodic lines. According to some people it is wild, when there is a repetition in the sound of the syllables[41]. When the syllables and the scale pattern (*mūrchanā*) are gentle, it is the delicate (*sukumāra*) [type of sound].

81-82. A sound is distinct (*prasanna*)[42], when there is a distinctness of musical notes, words and other elements. When by a dense arrangement of the text syllables in three octaves the furious sentiment (*raudra*) is expressed, this is vigour (*ojas*). A sound with that [characteristic] is vigorous (*ojasvin*).

82-84. Sound (*nāda*), which is characterized by resonance, is called *prāṇa* (lit. "vital breath"), when breathing (*prāṇana*) manifests itself in forms of expression (*upādhi*) accompanying the words of a composition. Since, with reference to the subject matter (*vastu*), variety is created by various forms of expression, the sound named musical expression (*prāṇa*) has ten varieties.

84-85. The *rāga ṭakka*[43], *hindola*[44], *mālavakaiśika*[45] and *kakubha*[46], as well as the *tāla maṇṭha*[47], *dvitīya*[48], *pratitāla*[49] and *kaṅkāla*[50] [may be used in the *elā* composition]. In this [type of composition] detachment (*hāna*) and other virtues[51] should be described.

86. In this way the *elā* composition with its specific qualities will be blissful to the singer and the hero of the song.

86-87. Due to distinctions in metrical feet (*gaṇa*), metrical units (*mātrā*), syllables (*varṇa*), region (*deśa*), poetical metre (*chandas*) and subject matter (*vastu*) there are six types of *elā* songs. A metrical foot (*gaṇa*) is a collection. It is of three kinds, viz.: a set of syllables (*varṇagaṇa*), a set of metrical units or morae (*mātrāgaṇa*), or a mixed set (*miśragaṇa*) [combining both elements].

88. Guravo laghavaś ceti varṇāḥ syur dvividhā iha.
Sānusvāro visargānto dīrgho yuktaparasparas tathā
89. vyañjanāntaś ca guravaḥ. Padāntasthas tu vā guruḥ.
Guravo laghavaś ceti ....
90. ....
Dvimātro 'yaṃ lipau vakro laghu ....
91. ....
........................bhadrāvatīti ca.
92. Kramāc catasṛṇām āsām elānāṃ lakṣma kathyate.
Tatra nādāvatī nāntaiḥ pañcabhir bhagaṇaiḥ kṛtā.
SII SII SII SII SII III
93. Rāgo 'tra ṭakko maṇṭhākhyas tālo vṛttiś ca kaiśikī
pāñcālī rītir etasyāṃ rasaḥ śṛṅgāra iṣyate.
94. Ṛgvedasaṃbhavā viprajātyā śubhrā ca varṇataḥ.
Asyāḥ prayogo bharatyāḥ prītaye sā hi devatā.
95. Śrīrāgaṃ kecid icchanti prasiddhaṃ ṭakkasaṃbhavaṃ.
Iti nādāvatī.
Haṃsāvatī syād ragaṇaiḥ pañcabhiḥ sagaṇāntakaiḥ.
SIS SIS SIS SIS SIS IIS
96. Rāgo hindolakas tālo dvitīyo vṛttir atra ca
bhaved ārabhaṭī rītir lāṭī raudro rasaḥ smṛtaḥ.
97. Yajurvedabhavā jātyā kṣatriyā varṇato 'ruṇā.
Asyāḥ prayogo sarūpyaś caṇḍikācaṇḍavikramaḥ.
98. Hindolasaṃbhavaṃ kecid vasantam iha menire.
Iti haṃsāvatī.
Nandāvatī nu tagaṇaiḥ pañcabhir jagaṇāntakaiḥ.
SSI SSI SSI SSI SSI ISI
99. Tālo 'tra pratimaṇṭhaḥ syād rāgo mālavakaiśikaḥ.
Vṛttiś ca sātvatī rītir gauḍī vīro rasaḥ smṛtaḥ.
100. Sāmavedodbhavā jātyā vaiśyā pītā ca varṇataḥ.
Asyāḥ prayogāt prītā syād devatā sānulomajāt.
Iti nandāvatī.
101. Pañcabhir magaṇair yāntair elā bhadrāvatī matā.
SSS SSS SSS SSS SSS ISS
Rāgas tu kakubhas tālaḥ kaṅkālo bhāratī bhavet
102. vṛttī rītiś ca vaidarbhī raso bībhatsasaṃbhavaḥ.

88-89. There are two types of syllables, i.e. long (*guru*) and short (*laghu*). A [syllable] ending in *ṃ* (*anusvāra*) or *ḥ* (*visarga*), a long vowel (*dīrgha*), a syllable with a following double consonant (*yuktapara*) or a syllable ending in a consonant (*vyañjana*) are long. Or, a [syllable] occurring at the end of a word is long. These are the long and the short syllables. ....[52].

90. As a result of an incorrect writing a short syllable (*laghu*) may become a long one (*guru*) of two moric instants (*mātrā*).

91-92. [The four pure (*śuddha*) *gaṇa-elā* compositions are: *nādāvatī*, *haṃsāvatī*, *nandāvatī*][53] and *bhadrāvatī*. Of these four [*śuddha gaṇa-*] *elā* compositions respectively the characteristics will be mentioned.

92-95. The *nādāvatī* [type] has five *bha*-feet (S I I) with a *na*-foot (I I I) at the end. Its *rāga* is *ṭakka*; its *tāla* is *maṇṭha*; its dramatical style is the graceful one (*kaiśikī*); its style of writing is the Northern sweet and a little bright and strong style (*pāñcāli*). Its sentiment is love (*śṛṅgāra*); its origin is the Ṛgveda; its social class is brahminical; its colour is white. By performing it one acquires the favour of Bhāratī (= Sarasvatī). This is the presiding deity. Some [experts] prefer the well-known *śrīrāga*, springing from the [parent *rāga*] *ṭakka*[54]. This is *nādāvatī*.

95-98. The *haṃsāvatī* [type] has five *ra*-feet (S I S) with a *sa*-foot (I I S) at the end. Its *rāga* is *hindola*[55]; its *tāla* is *dvitīya*; its dramatical style is the extravagant one (*ārabhaṭī*); its style of writing is the Western repetitive style (*lāṭī*). Its sentiment is fury (*raudra*); its origin is the Yajurveda; its social class is the military class; its colour is red. A beautiful performance will stimulate the passion of Caṇḍikā (= Durgā). Some [experts] recommend in this case [the *rāga*] *vasanta*, which springs from [the parent *rāga*] *hindola*. This is *haṃsāvatī*.

98-100. The *nandāvatī* [type] has five *ta*-feet (S S I) with a *ja*-foot (I S I) at the end. Its *tāla* is *pratimaṇṭha*; its *rāga* is *mālavakaiśika*[56]; its dramatical style is the grand style (*sātvatī*); its style of writing is the Eastern bold and ornate style (*gauḍī*). Its sentiment is heroism (*vīra*); its origin is the Sāmaveda; its social class is the working class; its colour is yellow. When it is correctly performed, its deity (i.e. Indrāṇī[57]) will be pleased. This is *nandāvatī*.

101-103. The *bhadrāvatī* [type] traditionally has five *ma*-feet (S S S) with a *ya*-foot (I S S) at the end. Its *rāga* is *kakubha*[58]; its *tāla* is *kaṅkāla*; its dramatical style is the eloquent style (*bhāratī*); its style of writing is the sweet Southern style (*vaidarbhī*). Its sentiment is dis-

Atharvasaṃbhavā jātyā śūdrā kṛṣṇā ca varṇataḥ.
103. Asyāḥ prayogād elāyā vārāhīprītim āpnuyāt.
Iti bhadrāvatī.
Etāsāṃ cāraṇesv asti yad etac ca kaladvayaṃ
104. gaṇarītyādiniyamas tatra kāryo vijñānataḥ.
Nanv anuprāsabhedā ye varṇanīyopavṛṃhakāḥ
105. te vartante pṛthag yatra, sā vṛttir abhidhīyate.
Sā tridhā. Masṛṇe varṇye tajjñair nāgarikocyate.
106. Upanāgarikā dīpte grāmyā varṇe tu madhyame.
Etāsām eva vṛttīnāṃ rītir ity aparābhidhā.
107. Vaidarbhī syān nāgarikā. Grāmyā pāñcālikā matā.
Upanāgarikā gaurī lāṭī rītiḥ parāvṛtā.
108. Ucyante triṣu varṇeṣu yā etā rītayo matāḥ
vaidarbhyādyās. Tatra lāṭī padānuprāsasaṃśrayāt
109. vṛttis tātparyabhedena pṛthaganvapavartanāt.
Lāṭadeśapriyatvāc ca lāṭīrītir udāhṛtā.
110. Nanv evaṃ sati ko bhedo vṛttirītyor? Yad ucyate
kaiśiky ārabhaṭī vṛttiḥ sātvatī bhāratīti ca
111. ucyate vṛttir anyeyam abhidheyaguṇaśrayā.
Arthāḥ saṅghaṭanāṃ prāpya ye rasānāṃ prakāśakāḥ
112. te 'bhineyadaśāṃ prāptāḥ kathyante vṛttisañjñayā.
Śabdopavṛṃhitārthānāṃ dharmaḥ saṅgrāhiko 'sti yā
113. sā vṛttis. Tasya kathanaṃ prabandheṣūpayujyate.
Iti śuddhailācatuṣṭayaṃ.

gust (*bībhatsa*); its origin is the Atharvaveda; its social class is the lowest class; its colour is black. By performing this *elā* [song] one acquires the favour of Vārāhī[59]. This is *bhadrāvatī*.

103-104. Since two arts are involved in the performance of these compositions, the rules regarding the metrical feet (*gaṇa*), the style of writing (*rīti*), etc. should be applied with expertise.

104-105. When varieties of alliteration, invigorating the things to be described, are applied separately, this is called *vṛtti* (''style, technique'').

105-106. It is of three kinds: In the case of a sweet description the experts call it elegant (*nāgarika*); in the case of a brilliant [description] semi-elegant (*upanāgarika*) and in the case of a mediocre [description] unsophisticated (*grāmya*).

106-107. Another name for these styles (*vṛtti*) is *rīti* (''style of writing''). The elegant style (*nāgarika*) corresponds to the sweet Southern style of writing (*vaidarbhī*); the unsophisticated one (*grāmya*) traditionally corresponds to the Northern sweet and a little strong and bright style of writing (*pāñcālī*); the semi-elegant style (*upanāgarika*) may represent the Eastern bold and ornate style of writing (*gaurī*) as well as the Western repetitive style (*lāṭī*).

108-109. These [styles (*vṛtti*)], which are mentioned in the case of the three types of description (*varṇa*), are traditionally regarded as the styles of writing (*rīti*) *vaidarbhī*, etc. In this connection *lāṭī* is a technique of using the repetitions of words (*padānuprāsa*) separately (*pṛthag*), one after another (*anu*), wide apart (*apa*), or in a different connotation (*tātparyabhedena*). It is called the *lāṭī* style of writing, because the people of the Lāṭa country (i.e. modern Gujarāta) like it.

110-111. If this is true, what is then the difference between *vṛtti* and *rīti*? The style (*vṛtti*) which is called graceful (*kaiśikī*), extravagant (*ārabhaṭī*), grand (*sātvatī*) or eloquent (*bhāratī*) is regarded as a different *vṛtti* (i.e. as a dramatic style) on account of its specific qualities of expression (*abhidheya*).

111-112. Things which in a particular combination express the sentiments (*rasa*) are indicated by the term *vṛtti* (in its sense of ''dramatic style''), when they have assumed the form of acting.

112-113. This dramatic style (*vṛtti*) is a comprehensive set of rules regulating the things expressed in the words. It is useful to mention this [style] in connection with the *prabandha* compositions. Here ends the explanation of the four pure (*śuddha*) *elā* songs.

Āsāṃ catasṛṇām eva saṃkīrṇā bahudhoditāḥ.
114. Bhadrāvatīṃ vinā tisro nādāvatyādikā ime
vikṛtā syur vinā ṣaṣṭaṃ gaṇaṃ gaṇavikārataḥ.
115. Vikṛtaikagaṇā tāsu vāsavīty abhidhīyate.
Gāṇānāṃ prathamādīnāṃ vikārāt pañcamāvadhi
116. pratyekaṃ sā pañcavidhā jñeyā rāmā manoramā
unnatā śāntisañjñā ca nāgarā cety anukramāt.
117. Tataś ca vāsavī pañcadaśabhedopajāyate.
Vikṛtadvigaṇā tv elā saṅgatety abhidhīyate.
118. Sā pratyekaṃ daśavidhā kramāt syāt. Tad vivicyate.
Prathamasya dvitīyādyaiś caturbhiḥ sahitasya ca
119. vikāreṇa catasras tā. Dvitīyasya tataḥ paraiḥ
tṛtīyādyais tribhiḥ sārdhaṃ tisras tā syur vikārataḥ.
120. Caturthapañcamayujas tṛtīyasya vikārataḥ
dve bhide. Pañcamayujacaturthasya vikārataḥ
121. ekā bhidā syād. Etāsāṃ nāmāni brūmahe kramāt.
Ramaṇīyā 'tha viṣamā samā lakṣmīś ca kāmukī
122. kāmotsavā nandinī ca gaurī saumyā tataḥ parā
ratideheti vijñeyā triṃśadbhedā 'tra saṅgatā.
123. Vikṛtatrigaṇā tretā. Pratyekaṃ daśadhā ca sā.
Tatas triṃśatprakāreyaṃ tretā syāt. Tad vivicyate.
124. Maṅgalā vijayākhyā ca gurumadhyā jayāt paraṃ
maṅgalā kalikā ratnamālākhyā ca ratiprabhā
125. tanumadhyā ca vīraśrī tataś ca ratimaṅgalā.
Tṛtīyasya caturthasya pañcamasya gaṇasya ca
126. sārdham ādyadvitīyābhyāṃ trayo bhedā vikārataḥ.
Sārdham ādyatṛtīyābhyāṃ turyapañcamayor dvayoḥ
127. vikāreṇa kramād bhedāv. Ādyapañcamavarjanāt
turyādyavarjanāc cheṣavikāreṇa bhide ubhe.
128. Ādyadvitīyadvitīyatṛtīyādyatṛtīyakān
tyaktvā bhedās trayaḥ śeṣair gaṇaiḥ syur vikṛtaiḥ kramāt.

113-114. Of these four [pure *elā* songs] (i.e. *nādāvatī*, *haṃsāvatī*, *nandāvatī* and *bhadrāvatī*) many mixed ones (*saṃkīrṇa*) are traditionally mentioned. With the exception of *bhadrāvatī*, the three pure *gaṇa elā* songs, *nādāvatī*, etc., may become modified ones (*vikṛta*) by a change of its metrical feet (*gaṇa*) excepting the sixth foot.

115-117. From these [modified ones] the type with one changed foot is called *vāsavī*[60]. If one changes the first [foot] or one of the other [feet] up to the fifth, it (i.e. the *vāsavī* type) has five varieties, viz.: *rāmā*, *manoramā*, *unnatā*, *śānti* and *nāgarā*. Therefore, fifteen *vāsavī* varieties may arise [in the above-mentioned three pure *elā* songs].

117-119. When two feet are changed, the *elā* is called *saṅgatā*. It has ten varieties for each [of the afore-mentioned three *elā* songs]. This will be explained. As a result of a change of the first [foot] together with [one of] the four [other feet], such as the second, etc., there are four [varieties]. Next, there are three [varieties] due to a change of the second foot together with [one of] the other three [feet], such as the third, etc.

120-122. On account of a change of the third [foot] together with the fourth or the fifth one there are two varieties. On account of a change of the fourth [foot] together with the fifth one there is one variety. As their respective names we mention: *ramaṇīyā*, *viṣamā*, *samā*, *lakṣmī*, *kāmukī*, *kāmotsavā*, *nandinī*, *gaurī*, *saumyā* and *ratidehā*. One should understand that in this way *saṅgatā* has [a total of] thirty varieties [in the three *elā* songs].

123. The *tretā* [type] is due to a change of three feet. In each [*elā* song] it has ten varieties. This means that *tretā* has [a total of] thirty varieties. This will be explained.

124-125. [Their names are]: *maṅgalā*, *vijayā*, *gurumadhyā*, *jayamaṅgalā*, *kalikā*, *ratnamālā*, *ratiprabhā*, *tanumadhyā*, *vīraśrī* and *ratimaṅgalā*.

125-126. As a result of a change of the third, the fourth or the fifth foot together with the first and the second one there are three varieties.

126-127. As a result of a change of two feet, i.e. the fourth or the fifth one together with the first and the third one, there are two varieties. Excepting the first and the fifth [foot], or the fourth and the first one, there are two varieties, if one changes the remaining feet.

128. Excepting the first and the second [foot], the second and the third one, or the first and the third one, there are three varieties, when each time the remaining feet are changed.

129. Saṃtyajya gaṇam ekaikam ārabhya prathamād gaṇāt
śeṣaiś caturbhir vikṛtair gaṇaiḥ syāc caturābhidhā.
130. Sā ca pañcavidhā. Tatra prathamā tūtsavapriyā
mahānandātha laharī jayā ca kusumāvatī.
131. Evam eṣā pañcadaśaprabhedā caturā bhavet.
Bāṇā gaṇānāṃ pañcānāṃ vikārāt pārvatīpriyā.
132. Pratyekam etā miśrāḥ syur ekatriṃśadbhidānvitāḥ.
Tatas trinavatir bhedā nādāvatyādiṣu triṣu.
133. Nādāvatyāṃ saṅgatā syāt trividhā, vāsavī dvidhā.
Sāvitrī pāvanā vātasāvitrīty agrimā bhavet.
134. Gaṇasya savituḥ kṣepāt sāvitrī. Pāvanā punaḥ
pavanasya gaṇe kṣipte. Prāguktānugaṇāśrayāt
135. tṛtīyā vātasāvitrīty eva pañcavidhā yamā.
Nandāvatyāṃ saṅgatā syāt trividhā, vāsavī dvidhā.
136. Vahnijā vāruṇī vahnivāruṇī ceti saṅgatā.
Vahnijā vahnidevatyagaṇayogena jāyate.
137. Vāruṇī prāgvad atrāpi. Gaṇadvayaniyojanāt
tṛtīyā cātra. Vāsavī bhedam antyaṃ vinā matā.
138. Haṃsāvatyāṃ saṅgatā syāt trividhā, vāsavī dvidhā.
Vyomajā vāruṇī vyomavāruṇī ceti saṅgatā.
139. Vyomagaṇasya prakṣepād vyomajā saṅgatā matā.
Varuṇasya gaṇo yatra vāruṇī sābhidhīyate.
140. Etadgaṇadvayakṣepāj jāyate vyomavāruṇī.
Bhedam antyaṃ vinā dvābhyāṃ bhedābhyāṃ vāsavī dvidhā.

129. Excepting each time one [foot], i.e. first the first foot [and next the other four feet], it is called *caturā*, if one changes the four remaining feet.

130. This [modification] has five varieties: first, *utsavaprīyā*, [next], *mahānandā*, *laharī*, *jayā* and *kusumāvatī*.

131. In this way, *caturā* has [a total of] fifteen varieties [in the above-mentioned three *elā* songs]. The *bāṇā* [modification], which is dear to Pārvatī, is due to a change of five feet.

132. In every [*elā* song] these modifications have thirty-one varieties. Therefore there are [altogether] ninety-three varieties in the three [*elā* songs], *nādāvatī*, etc.

133. In the *nādāvatī* [*elā* song] the *saṅgatā* [modification] is of three kinds, the *vāsavī* [modification] of two kinds. The former (i.e. *saṅgatā*) is *sāvitrī*, *pāvanā* or *vātasāvitrī*[61].

134-135. *Sāvitrī* is due to the application of *savitṛ* feet (i.e. two *ja*-feet: I S I) [instead of two of the five regular *bha*-feet (S I I) in the lines of a *nādāvatī elā* song]; *pāvanā*, however, is due to the application of *pavana* feet (i.e. *sa*-feet: I I S); the third [variety], *vātasāvitrī*, is due to [the application of] the afore-mentioned feet (i.e. *ja*-feet and *sa*-feet). In this way the two [types of modification] (i.e. *saṅgatā* and *vāsavī*) are of five kinds.

135-136. In the *nandāvatī* [*elā* song] the *saṅgatā* [modification] is of three kinds, the *vāsavī* [modification] of two kinds. *Saṅgatā* is *vahnijā*, *vāruṇī* and *vahnivāruṇī*.

136-137. *Vahnijā* is produced by performing the foot (i.e. the *ra*-foot: S I S) associated with the deity Vahni (= Agni). *Vāruṇī* just as the previous one (i.e. by using the foot of its deity Varuṇa, c.q. the *ya*-foot: I S S). The third variety (i.e. *vahnivāruṇī*) by performing the [afore-mentioned] two feet. Traditionally, the *vāsavī* [modification] does not have this last variety.

138. In the *haṃsāvatī* [*elā* song] the *saṅgatā* [modification] is of three kinds, the *vāsavī* [modification] of two kinds. *Saṅgatā* is *vyomajā*, *vāruṇī* or *vyomavāruṇī*.

139. *Saṅgatā* is regarded as *vyomajā*, when the feet of *vyoma* (i.e. the two *ta*-feet: S S I) are used [instead of two of the five regular *ra*-feet (S I S)]. When the feet of Varuṇa (the *ya*-feet: I S S) [are used], this is called *vāruṇī*.

140. When the afore-mentioned two feet (i.e. the *ta*-foot and the *ra*-foot) are used, *vyomavāruṇī* is produced. *Vāsavī* is of two kinds, because it has two varieties, since the last variety is missing.

141. Evaṃ bhedāḥ pañcadaśa kathitāḥ śailakanyayā.
Aṣṭottaraśataṃ bhedā vikṛtā evam īritāḥ.
142. Mātrāgaṇair viracitā mātrailety abhidhīyate.
Mātrā laghuḥ kalā laś ca. Pañca teṣāṃ gaṇā datau
143. capachāś ca dvitricatuṣpañcaṣaṇmātrikā kramāt.
Etaiḥ prāyeṇa pañcāpi prākṛte paritiṣṭhitāḥ
144. atyuktā yāś ca madhyā yāḥ pratiṣṭhāś ca yā abhidhā.
Catasro 'ṣṭau ṣoḍaśa ca. Tāsu yā laghupūrvikā.
145. Tāsv ekasmil laghāv ādāv adhike saty anukramāt
ratimanmathabāṇākhyagaṇamiśragaṇāśraye
146. mātrailāsyā catur bhedā mātrāsaṃkhyopakalpitā.
Prākcaturdhā nandinoktāḥ. Tatrādyendumatī tataḥ
147. jyotiṣmatīnabhasvatyau tato vasumatī bhavet.
Pañcabhiś cagaṇair ante tagaṇena samanvitaiḥ
148. bhaved indumatī. Mātrā trayoviṃśatir atra ca.
Jyotiṣmatī tu pagaṇair pañcabhiś cagaṇānvitaiḥ.
149. Ekonatriṃśad atra syur mātrā gaṇasamāśrayāt.
Nabhasvatī tu cagaṇatribhiś cha pagaṇena ca
150. tataś ca chagaṇāntā. Mātrā ekonatriṃśad atra ca.
Dapacāḥ patrayaṃ chaś ca tagaṇaś ca kramāt. Kalāḥ
151. pañcatriṃśad bhavanty. Evam elā vasumatī bhavet.
Itthaṃ catasro mātrailā avocan nandikeśvaraḥ.
Iti nandimatamātrailā catuṣṭayaṃ.
152. Nādāvatyādayo varṇagaṇajā yāḥ puroditāḥ,
indumatyādayo yāś ca mātrāgaṇavinirmitāḥ

141. In this way fifteen varieties are mentioned by Śailakanyā[62]. Hundred and eight types of modification [of the pure *elā* songs] have thus been handed down.

142-143. [An *elā* song] set to metrical feet based on morae (*mātrāgaṇa*) is called *mātrailā* (*mātrā-elā*). Its prosodical instant (*mātrā* = Latin: *mora*) is the short (*laghu*) unit of time (*kalā*), [abbreviated] *la*. The five feet of these [songs] are: *da* (S), *ta* (S I), *ca* (S S), *pa* (S S I) and *cha* (S S S), respectively containing two, three, four, five or six *mātrā*[63].

143-144. With these [*morae*] also in Prākrit generally five [*mātrāgaṇa*] are formed, which are called *atyuktā*, *madhyā* and *pratiṣṭhā*. [The *atyuktā* type] has four [varieties] (each containing two syllables); [the *madhyā* type has] eight [varieties] (each containing three syllables) and [the *pratiṣṭhā* type has] sixteen [varieties] (each containing four syllables)[64].

144-146. Among them there are some which have a *laghu* at the beginning. When in each of these [varieties] the additional *laghu* appears at the beginning, there are, on the basis of *rati* feet (in the case of *ratilekha*), *manmatha* feet (in the case of *kāmalekha*), *bāṇa* feet (in the case of *bāṇalekha*) and *miśra* feet (in the case of *candralekha*) respectively, four types of the *mātrailā* [song], set to a [particular] number of *mātrā*.

146-147. The above-mentioned four types are mentioned by Nandin[65]: the first one is *indumatī*; the other ones are *jyotiṣmatī*, *nabhasvatī* and *vasumatī*.

147-148. *Indumatī* has five *ca*-feet (S S) and at the end one *ta*-foot (S I). In this case there are twenty-three *mātrā*.

148-149. *Jyotiṣmatī* has five *pa*-feet (S S I) plus one *ca*-foot (S S). Due to these feet there are in this case twenty-nine *mātrā*.

149-150. *Nabhasvatī* has one *cha*-foot (S S S), three *ca*-feet (S S), one *pa*-foot (S S I) and one final *cha*-foot (S S S). In this case there are twenty-nine *mātrā*.

150-151. One *da*-foot (S), one *pa*-foot (S S I), one *ca*-foot (S S), three *pa*-feet (S S I), one *cha*-foot (S S S) and one *ta*-foot (S I). There are thirty-five [*laghu*-] *kalā* (= *mātrā*). This is the *vasumatī elā*.

In this way Nandikeśvara explained the four *mātrailā*. These are the four *mātrailā* according to the Nandi tradition.

152-154. Arjuna states that *nādāvatī*, etc., which are based on syllabic feet (*varṇa-gaṇa*)[66] and which have been previously determined, as well as *indumatī*, etc., which are based on moric feet (*mātrā*-

153. tāḥ svasvagaṇabhaṅgena caturmātrīkṛtair gaṇaiḥ,
nādāvatyādayo mātrāgaṇapūrvāḥ parākramāt
154. catasraḥ syur iti proktam arjunena. Tad ucyate.
Pañca caturmātrās trimātro 'nte gaṇo bhavet.
Iti mātrānādāvatī.
155. Gaṇāḥ sapta caturmātrās tata eko 'ntimo laghuḥ.
Iti mātrāhaṃsāvatī.
Gaṇāḥ sapta caturmātrās tata eko 'ntimo laghuḥ.
Iti mātrānandāvatī.
156. Aṣṭau gaṇāś caturmātrās trimātro 'nte gaṇo bhavet.
Iti mātrābhadrāvatī.
Itthaṃ lakṣaṇam etāsām elānām arjune mate.
Ity arjunoktamātrailācatuṣṭayam.
157. Yadaitāsāṃ catasṛṇām elānām aṅghriṣu triṣu
ekadvitricatuṣpañcamātrāvṛddhiḥ pravartate
158. tadā vicitrapūrvās tāḥ syur ity apy ārjunaṃ mataṃ.
Ity arjunoktavicitramātrailācatuṣṭayam.
Ratilekhā kāmalekhā bāṇalekhā tataḥ parā
159. candralekheti mātrailā mataṅgoktā caturvidhā.
Dvātriṃśac ca catuḥṣaṣṭis tathā ṣaṇṇavatis tataḥ
160. śatam aṣṭāviṃśatiś ca mātrāś catasṛṇām api.
Yasyāṃ ratigaṇair ādye pāde rudramitāḥ kalāḥ
161. dvitīye ca, tṛtīye tu caraṇe daśa tāḥ kalāḥ,
elā sā ratilekhā syād. Atha kāmalekhocyate.
162. Ādye dvāviṃśatir mātrā tāvantyaś ca dvitīyake
caraṇe viṃśatir mitās tṛtīye manmathair gaṇaiḥ.
163. Dvātriṃśatsaṃkhyakā mātrā yasyāṃ pratyaṅghrisaṃśritāḥ
gaṇair bāṇābhidhaiḥ seyaṃ bāṇalekheti kathyate.
164. Miśrair gaṇaiś candralekhā. Tatra brūmaḥ kalāvidhiṃ.
Tricatvāriṃśad ādye 'ṅghrau tāvantyaś ca dvitīyake
165. dvācatvāriṃśad antye 'ṅghrāv. Ity etāḥ kathitāḥ kramāt.
Iti mataṅgoktaratilekhādimātrailā catuṣṭayam.
166. Ratilekhā kāmalekhā ye mātraile ihodite,
tayos tṛtīyacaraṇalakṣaṇaṃ caraṇe 'grime
167. śeṣam aṅghridvayaṃ prāgvad, dvayor aniyatair gaṇaiḥ,
te mātraile kramād ukte nandinī citriṇīti ca.
Iti mātrailā dvayaṃ.

gaṇa)[67], respectively are the four *mātrāgaṇa nādāvatī*, etc., because their feet are changed into [units of] four *mātrā* by splitting up the specific feet [of each type of song]. This will be explained.

154-155. The *mātrā-nādāvatī* has five feet of four *mātrā* with three [extra] *mātrā* at the end. The *mātrā-haṃsāvatī* has seven feet of four *mātrā* plus a final *laghu*. The *mātrā-nandāvatī* has seven feet of four *mātrā* with one final *laghu*.

156. The *mātrā-bhadrāvatī* has eight feet of four *mātrā* and a final foot of three *mātrā*.

This is the definition of these *elā* songs according to the Arjuna tradition. These are the four types of *mātrailā* compositions mentioned by Arjuna.

157-158. When in the three lines of these four [types of] *elā* one, two, three, four or five *mātrā* are added, they become variegated ones (*vicitra*). This is also the opinion of Arjuna. These are the four variegated *mātrailā* compositions mentioned by Arjuna.

158-159. Four types of *mātrailā* are mentioned by Mataṅga, viz.: *ratilekhā*, *kāmalekhā*, *bāṇalekhā* and *candralekhā*.

159-160. There are thirty-two, sixty-four, ninety-six and hundred and twenty-eight *mātrā* in these four [types of *elā*].

160-161. The *elā* [song] in which there are, on account of the *rati* feet, eleven morae (*kalā* = *mātrā*) in the first and the second line, and ten morae in the third line is a *ratilekhā*.

161-162. Next, the *kāmalekhā* will be explained. As a result of the *manmatha* (= *kāma*) feet, there are twenty-two morae in the first [line]; the same number in the second line and twenty in the third line.

163. [A song] which has, on account of its *bāṇa* feet, thirty-two morae in each line is called *bāṇalekhā*[68].

164-165. *Candralekhā* has mixed feet. In that [type of *elā*] we explain the procedure of the morae as follows: forty-three in the first line, the same number in the second line and forty-two in the last line.

In this way these [types of *elā*] have been explained one by one[69]. These are the four *mātrailā* compositions, *ratilekhā*, etc. mentioned by Mataṅga.

166-167. When in the *mātrailā* types, *ratilekhā* and *kāmalekhā*, mentioned in this connection, the characteristics of the third line occur in the first line, while the remaining two lines are as before, these *mātrailā* are respectively called *nandinī* and *citriṇī* because of the irregular feet in these two types. Such are these two *mātrailā*.

168. Citrāvicitrety evaṃ dve kaiścid ukte manīṣibhiḥ.
Na tad asmanmataṃ bāṇacandralekhāpṛthakkṛtaṃ.
Ity aṣṭādaśamātrailāḥ.
169. Varṇasaṃkhyāmātrakṛto bhedo yāsu pravartate
varṇailās tāḥ samākhyātā. Gaṇamātrādyayantritāḥ.
170. Ṣaḍvarṇāc caraṇasyāṃśād ekaikākṣaravṛddhitāḥ
caraṇā dvyādayo yāvad ekonatriṃśad akṣaraṃ
171. caturviṃśatisaṃkhyā syur varṇailās. Tāḥ pracakṣmahe.
Ādyā madhukarī tāsu, dvitīyā sumukhī matā,
172. tṛtīyā karaṇī jñeyā, caturthā surasā matā,
prabhañjanī pañcamā syāt, ṣaṣṭā madanavaty atha,
173. saptamā śaśinī nāmnā, prabhāvaty aṣṭamā matā,
mālatī lalitā bhogavatī kusumavaty atha,
174. trayodaśā kāntimatī, tataḥ kumudinī bhavet,
kalikā kamalākhyā ca vimalā nalinī tathā
175. kālindī vipulā vidyullatākhyā tadanantaraṃ
viśālā śaralākhyā ca taralā ceti kīrtitāḥ.
Iti caturviṃśatir varṇailāḥ.
176. Atrāntyāḥ kāntimatyādyā rāgādiniyamojjhitāḥ,
elācaturṇāṃ maṇṭhāditālānāṃ kenacid yutāḥ,
177. varṇamātrā dvādaśāḥ syur iti kecana menire.
Iti varṇamātrailāḥ.
Karṇāṭagauḍalāṭāndhradrāviḍānāṃ tu bhāṣayā
178. elāḥ syuḥ pañca deśākhyās tālair maṇṭhādibhiḥ kṛtāḥ.
Varṇailā yā iha proktās, tāsu ced deśabhāṣayā
179. kācid viracyate tarhi, deśākhyaileti kathyate.
Tāś cānuprāsarucirāḥ. Sa ca tulyākṣaragrahaḥ
180. anuprāsaḥ saptavidhaś caraṇasyādimadhyayoḥ
ādyāvasānayor madhyāntayor antādimadhyake
181. ādau madhye 'vasāne ca vartanāt tadviśeṣataḥ
ādau madhye 'vasāne ca. Tadanuprāsarañjitā
182. karṇāṭailā bhaved. Gauḍī tv anuprāsavivarjitā,
gamakair api nirmuktā, rasenaikena nirmitā.

168. These two [types] are called *citrā* and *vicitrā* by some experts. But, in our opinion these are not [to be] kept separate from the *bāṇalekhā* and the *candralekhā*.

Here ends the discussion on the eighteen *mātrailā*.

169. [*Elā* songs] which can be distinguished on the basis of a calculation of the number of their syllables (*varṇa*) are called *varṇailā* (= *varṇa-elā*). They are not confined to [specific] feet (*gaṇa*), prosodical instants (*mātrā*), etc.

170-171. There are twenty-four [types of] *varṇailā* of which the second line and the next ones have each time one more syllable, starting from six syllables in one part of a line up to twenty-nine. We shall mention them.

171-175. The first one of these [varieties] is *madhukarī*; *sumukhī* is considered to be the second, *karaṇī* the third, *surasā* the fourth, *prabhañjanī* the fifth, *madanavatī* the sixth, *śaśinī* the seventh, *prabhāvatī* the eighth, *mālatī* [the ninth], *lalitā* [the tenth], *bhogavatī* [the eleventh], *kusumavatī* [the twelfth], *kāntimatī* the thirteenth; furthermore, there is *kumudinī* as well as *kalikā*, *kamalā*, *vimalā*, *nalinī*, *kālindī*, *vipulā*, *vidyullatā*, *viśālā*, *śaralā* and *taralā*. This is how they are called.

These are the twenty-four [varieties of] *varṇailā*.

176-177. Of these the last [twelve], i.e. *kāntimatī* and the next ones, which do not obey the rules of *rāga*, etc.[70] and are set to any of the four *elā tāla*, *maṇṭha*, etc., are, according to some experts, the twelve *varṇamātrā* [*elā* songs]. These are the *varṇamātrailā*.

177-178. In the language of Karṇāṭa (Mysore State), Gauḍa (East of Benares), Lāṭa (Gujarāt), Āndhra and Drāviḍa (Tamil Nāḍu), respectively, there are five types of *elā* songs, named after the countries and composed in the *tāla*, *maṇṭha*, etc.

178-179. If any of the *varṇailā* that have been mentioned here is composed in the language of a [particular] country (*deśa*), it is called *deśākhyailā* (= *deśākhyā-elā*).

179-182. They are charming by their alliterations (*anuprāsa*). This alliteration, which is the application of identical syllables, is produced in seven ways: at the beginning and in the middle of a line; at the beginning and at the end; in the middle and at the end; at the beginning, in the middle and at the end; at the beginning; in the middle; at the end. With these types of alliteration the *karṇāṭā elā* is embellished.

182-183. The *gauḍā* [*elā*] has no alliterations, is without any musical embellishments (*gamaka*) and is composed in one particular senti-

183. Lāṭī bahurasā prāntānuprāsarucirā matā.
Nānāgamakarāgāṃśarasabhāvavimiśritāḥ
184. samānādyair yutā prāṇair āndhrailā janarañjanī.
Anuprāsavinirmuktā nānābhāvarasotkaṭā
185. drāviḍī syāt. Sābhinayāyuktā sāpy arthavṛttivat.
Iti pañcadeśākhyailāḥ.
Karṇāṭailāḥ kecid ūcur anyathā. Tad vivicyate.
186. Nādāvatyādikā elāś catasro yāḥ puroditāḥ
karṇāṭailās tu tā eva vakṣyamāṇair viśeṣaṇaiḥ.
187. [Yasyām ādyāṅghriyugalam anuprāsavibhūṣitaṃ,
pratyekaṃ tac ca ratyantamadanadvayanirmitaṃ
188. catuṣkāmagaṇair ādimadhyānuprāsasundaraiḥ]
ratyantair nirmitaḥ pādas tṛtīyo, 'tra gaṇaprabhuḥ
189. śambhuḥ tvaṣṭur pūrvamukhāj janma nādāvatī tv iyam
karṇāṭailā surekhākhyā. Śeṣaṃ nādāvatīsamam.
190. Ādau madhye 'py anuprāsayutā yasyās trayo 'ṅghrayaḥ
caturbhir nirmitā kāmaiḥ pṛthak, tvastṛgaṇeśvaraḥ
191. gāyatrī devatā vaktrāt paścimāj janmavedhasaḥ,
iyaṃ nandāvatī tajjñaiḥ smaralekheti gīyate.
192. Kulavarṇādikaṃ tv asyāḥ śeṣaṃ nandāvatīsamaṃ.
[Caturbhir manmathagaṇaiḥ pratyekaṃ caraṇadvayam
193. ādimadhyagataprāsaṃ, tṛtīyaś caraṇaḥ punaḥ
triprāsaḥ, kāmalekhāṣṭakāmā haṃsāvatī tu sā.
194. Harigaṇādhipo janmadakṣiṇād vedhaso mukhāt
sāvitrī devatā yasyāṃ karṇāṭailā tu sā matā.]
195. Yasyāḥ ṣaḍbhiḥ kāmagaṇair bāṇāntaiḥ pādayor dvayoḥ
pratyekaṃ racanā, kāmais tṛtīyasyāṣṭabhir gaṇaiḥ

ment (*rasa*). According to the tradition, the *lāṭī elā* has many sentiments and is charming by its final alliteration.

183-184. The *āndhrā elā*, which pleases the people, is blended with various musical embellishments (*gamaka*), *rāga* phrases, sentiments (*rasa*) as well as moods (*bhāva*) and is performed with various types of melodic expression (*prāṇa*), such as the homogeneous sound (*samāna*), etc.[71].

184-185. The *drāviḍā* [*elā*] has no alliterations, but is richly endowed with various moods (*bhāva*) and sentiments (*rasa*). It is performed with gestures (*abhinaya*) and also contains double entendre (*arthavṛtti*).

These are the five kinds of *deśākhyailā*.

185-186. Some people explain the *karṇātā elā* in a different way. This will be elucidated. The four [types of] *elā*, *nādāvatī*, etc., that have been mentioned before, are *karṇāṭā elā*, when they have special characteristics which I shall describe.

187-189. [When the first two lines have initial rhyme (*anuprāsa*), when these two lines each have two three-syllable feet (*kāma-gaṇa*) and one two-syllable foot (*rati-gaṇa*) at the end], while the third line has [initial as well as middle rhyme and consists of four three-syllable feet plus][72] one two-syllable foot at the end, and when Śambhu (= Śiva)[73], the lord of the celestial beings, born from the Eastern face of Tvastṛ (the Creator Brahmā), is its deity, this *nādāvatī* [type of] *karṇāṭā elā* is called *surekhā*. The rest is like *nādāvatī*.

190-192. When the three lines have initial as well as middle rhyme and each of them contains four three-syllable feet (*kāma-gaṇa*), while Gāyatrī[74], the chief of the attendants of Tvastṛ (= Brahmā), born from the Western mouth of Vedhas (Brahmā), is its deity, the *nandāvatī* [type of *karṇāṭā elā*] is called *smaralekhā* by the experts. Its other [characteristics], such as its social class (*kula* = *jāti*), its colour (*varṇa*), etc., are the same as in *nandāvatī*.

192-194. [When there are two lines which each contain four three-syllable feet (*manmatha-gaṇa* = *kāma-gaṇa*) and have initial and middle rhyme, while the third line has triple rhyme (i.e. initial, middle and final rhyme) and contains eight three-syllable feet, this *haṃsāvatī* [variety] is *kāmalekhā*. Traditionally this is the *karṇāṭā elā* of which Sāvitrī, the chief of the attendants of Hari (Viṣṇu), born from the Southern mouth of Vedhas (Brahmā), is the presiding deity][75].

195-197. When the [first] two lines each consist of six three-syllable feet (*kāma-gaṇa*) and a final four-syllable foot (*bāṇa-gaṇa*), while the third line has eight three-syllable feet, when its three lines

196. trayo 'pi triṣv anuprāsarucirā, gaṇanāyakaḥ
gandharva uttaramukhāj janma, bhadrāvatīsamaṃ
197. śeṣaṃ bhadrāvatī seyaṃ bhadralekheti kathyate.
Pratyekaṃ triṣu pādeṣu yadaitāsāṃ nibadhyate
198. ratyantapañcakāmasya virāme manmatho gaṇaḥ,
chandasvatyas tadaitāḥ syuś catasro 'py uktalakṣaṇāḥ.
199. Etāḥ pañcagaṇādīnāṃ nyūnādhikṛtayā kṛtāḥ,
elābhāsā bhavantīti karṇāṭailā ṣaḍ īritāḥ.
Iti ṣaṭ karṇāṭailābhedāḥ.
200. Ekasya caraṇasyānte trayāṇām athavā dvayoḥ
śrāvyatvāyārthasaṃpūrtyai tṛtīyāṅghripramāṇataḥ
201. racyate yat padaṃ tajjñais tasya nāma śikhāpadaṃ.
Yadā tṛtīyacaraṇāt śikhāpadaniveśanaṃ
202. tadā melāpakapadaṃ kuryād ūrdhvaṃ śikhāpadāt.
Śikhāpadam idaṃ prāyo mātrailādyāsu yujyate
203. gaṇailāsu na śuddhāsu, yataḥ śuddhās trayo 'ṅghrayaḥ.
Śikhāpadaṃ yāsu tāsu pallavākhyaṃ padaṃ na hi
204. pallavīkṛtyaracanād asya yat kecid ūcire.
Rāgatālarasādīnāṃ niyamena vivarjitāḥ
205. mātrailādyāḥ bhavantīti cūḍāmaṇikṛd abhyadhāt.
Elāsv etāsu varṇailāṃ vihāya caraṇās trayaḥ
206. gātavyāḥ sakṛd, anyatra dvir varṇailāsv iti sthitiḥ.
Dvāv aṅghrī niranuprāsau sānuprāsas tṛtīyakaḥ
207. dhruvābhogau ca yatayaḥ syuś catasro 'ṅghriṣu triṣu
kāryas tṛtīye dviyatis, tulyaś caraṇayor dvayoḥ
208. caturviṃśatisaṃkhyānāṃ varṇailānāṃ yadā, tadā
vastvelā iti tā jñeyāś caraṇatrayarañjitāḥ.

have triple rhyme (i.e. initial, middle and final rhyme) and when Gandharva (here: Gaṇeśa), the chief of the attendants, born from the Northern face [of Brahmā, is its presiding deity], while the rest is like the *bhadrāvatī* [type of *karṇāṭā elā*], this *bhadrāvatī* [variety] is called *bhadralekhā*.

197-198. When in each of the three lines of these [songs] an [additional] three-syllable foot is attached to the end of a [set of] five three-syllable feet plus a two-syllable foot, the four [songs] with the abovementioned characteristics are metrical (*chandasvat*).

199. When a diminution or an increase of the five feet and the other things (i.e. the *mātrā*)[76] is applied to these [songs], they become pseudo *elā*. In this way the six *karṇāṭā elā* are traditionally mentioned.

Here ends the explanation of the six types of *karṇāṭā elā*.

200-201. When at the end of one, two or three lines a phrase (*pada*) of the same length as the third line is used by the experts for a better understanding and for the completion of the meaning, this is called a crown-phrase (*śikhāpada*)[77].

201-202. When the crown-phrase (*śikhāpada*) is employed at the end of the third line, one should perform the bridge phrase (*melāpaka*) after the crown-phrase.

202-203. The crown-phrase is mostly used in *mātrā-elā* songs, etc., but it is not used in the pure *gaṇa-elā* songs, because [their] three lines are regular.

203-204. In those songs in which there is a crown-phrase the so-called *pallava* phrase is not found, because, according to some people, the structure of the former is like the *pallava*.

204-205. The author of the Cūḍāmaṇi[78] stated that the *mātrā-elā* and the other *elā* [songs] do not obey the rules regarding the melodic form (*rāga*), the musical metre (*tāla*), the sentiment (*rasa*), etc.

205-206. In the *elā* [songs], excepting the *varṇa-elā*, the three lines [of the *udgrāha*] should be sung once; in the other cases, i.e. in the *varṇa-elā*, twice. This is the rule.

206-208. When in the twenty-four *varṇa-elā* the [first] two lines do not have alliteration, while the third [line] does have alliteration, similarly the *dhruva* and the *ābhoga*, when there are four caesurae (*yati*)[79] in the three lines and when in the third [line] two caesurae are applied, while in the [first] two lines there is an identical [caesura], in that case these [compositions] in which the three lines [of the *udgrāha*] are made more beautiful should be regarded as are *vastu-elā*.

209. Elāsv ekāṃ varṇagaṇakṛtāṃ bhadrāvatīṃ vinā
ṣaṭṣaṣṭyaivādhikaśatasaṃkhyāsv elāsu racyate
210. caturtho ’ṅghrir yadā tattadaṅghrilakṣaṇalakṣitaḥ,
tadailāḥ kathitāḥ sarvāḥ chandasvatyaḥ purātanaiḥ.
211. Dvātriṃśaduttaraśatatrayaṃ syur militā imāḥ.
Vastvelā yā iha proktā chandasvatyo na sammatāḥ.
212. Ṣaṭpañcāśadyutaṃ proktam ity elānāṃ śatatrayaṃ.
Anantatvāt tu saṃkīrṇā noktā vistarabhīrubhiḥ.
Ity elāprabandhalakṣaṇaṃ.
213. Svarapāṭapadair bandhatenābhyāṃ virudena ca
viśiṣṭaṃ citramiśrābhyāṃ karaṇaṃ jñeyam aṣṭadhā.
214. Kramāl lakṣaṇam etāsāṃ karaṇānāṃ pracakṣmahe.
Udgrāhaś ca dhruvaś cobhau dhātū svaravinirmitau
215. kavivarṇyābhidhāyukta ābhogaḥ padanirmitaḥ,
grahas tv iṣṭe svare, ’ṃśe ca nyāsas tālaś ca rāsakaḥ
216. druto layo yasya bhavet, svarākhyaṃ karaṇaṃ tu tat.
Anyeṣāṃ karaṇānāṃ ca bhavel lakṣaṇam īdṛśaṃ.
217. Tatra svarān viśiṣanti ye tān atra pracakṣmahe.
Svaraiḥ sakarapāṭaiḥ syāt karapāṭaiḥ svarānvitaiḥ
218. dvividhaṃ pāṭakaraṇaṃ. Yat svaraiḥ sapadair bhavet
padādyakaraṇaṃ tat syād. Yat svarair murajākṣaraiḥ
219. tad bandhakaraṇaṃ. Baddhaṃ yat svaraiḥ syāt satenakaiḥ

209-210. When in the hundred and sixty-six *elā* songs, excepting one, i.e. the *bhadrāvatī*, which consists of syllabic feet (*varṇa-gaṇa*), a fourth line with the characteristics of the afore-mentioned lines is composed, in that case all these [songs] are called metrical (*chandasvat*) by the ancient authors.

211-212. There are altogether three hundred and thirty-two [*elā* songs]. The *vastu-elā* which in this connection are called *chandasvat* are not taken into consideration. Traditionally three hundred and fifty-six *elā* [songs] are mentioned. For fear of lengthy discussions [the experts] have not mentioned the mixed ones, because their number is infinite.

Here ends the explanation of the *elā* compositions.

213. One should know that there are eight types of *karaṇa* [songs] distinguished by tone syllables (*svara*), drum syllables (*pāṭa*), regular words (*pada*), a combination (*bandha*) [of tone syllables and drum syllables], invocatory syllables (*tena*), words of praise (*viruda*), variety (*citra*) and a mixture (*miśra*) [of various elements].

214-216. We shall explain the characteristics of these *karaṇa* one by one. When two sections (*dhātu*), i.e. the introduction (*udgrāha*) and the refrain (*dhruva*), are composed to [a text consisting of] tone syllables (*svara*), when the concluding section (*ābhoga*), which mentions the names of the composer and the main character, is set to regular words (*pada*), when the song begins with an optional note and ends with the dominant (*aṃśa*), when the musical metre (*tāla*) is *rāsaka* (= ancient *āditāla*: I) and the tempo (*laya*) is fast (*druta*), it is a *svara-karaṇa*.

216-217. The characteristics of the other [types of] *karaṇa* are analogous. In this connection we shall explain the [elements] which differ from the tone syllables.

217-218. The *pāṭa-karaṇa* has two varieties[80], i.e. one with tone syllables (*svara*) [in the *udgrāha*], followed by drum syllables (*karapāṭa* = *hastapāṭa*, indicating the strokes on the *paṭaha* drum[81]) [in the *dhruva*], and another one with drum syllables [in the *udgrāha*] followed by tone syllables [in the *dhruva*].

218-219. A [*karaṇa*] which has tone syllables [in the *udgrāha*] and regular words (*pada*) [in the *dhruva*], is a *pada-karaṇa*. A [*karaṇa*] which has tone syllables [in the *udgrāha*] and drum syllables (*muraja-akṣara*, indicating the strokes on the *muraja* drum[82]) [in the *dhruva*] is a *bandha-karaṇa*.

tat tenakaraṇaṃ. Baddhaṃ yat svarair virudair bhavet api
220. karaṇaṃ virudādyaṃ tad. Yat pāṇimurajākṣaraiḥ
padaiś ca svarasaṃbaddhais tac citrakaraṇaṃ matam.
221. Svaraiḥ pāṭais tenakaiś ca yan miśrakaraṇaṃ tu tat.
Ānandavardhanaṃ kīrtilaharī maṅgalāgrimaḥ
222. ārambha iti bhidyante. Pratyekaṃ gānabhedataḥ
tridhaitāni navāni syuḥ karaṇāni. Tad ucyate.
223. Udgrāhaṃ dviḥ pragāyātha sakṛd gītvā dhruvaṃ tataḥ
dhruvārdhaṃ paścimaṃ tasmād ābhogadhruvakau tathā
224. udgrāho gīyate yatra, tat syād ānandavardhanaṃ.
Dvir udgrāhasya pūrvārdhaṃ gītvā gāyed dhruvaṃ sakṛt
225. athodgrāhasya pūrvārdhaṃ gītvā sakṛd anantaraṃ
ābhogadhruvakodgrāhā gīyante cet sakṛt
226. karaṇaṃ kīrtilaharīsañjñaṃ syād iti tadvidaḥ.
Udgrāhaṃ dviḥ pragāyātha dhruvābhogau sakṛt punaḥ
227. dhruvodgrāhau sakṛd gāyen, maṅgalārambhasañjñakaḥ.
Drutaśekharatālena tālena karaṇena vā
228. karaṇākhyaḥ prabandhaḥ syād iti kecit pracakṣate.
Iti saptaviṃśatikaraṇāni.
Udgrāhasyādyam ardhaṃ yad dvir gāyet tadanantaraṃ
229. ardhaṃ tasya sakṛd gītvā prayogair eva nirmitaṃ
athavā vācakair gāyed dhātuṃ melāpakaṃ tataḥ
230. udgrāhamelāpakayor ḍheṅkīkaṅkālasañjñakau
tālau vilambitalayāv, atālāv iti kecana
231. layābhyāṃ drutamadhyābhyāṃ tālenānyena kenacit
dhruvābhogāv iha syātāṃ, dhruvas tatra trikhaṇḍakaḥ
232. dve khaṇḍe dhātunaikena, tṛtīyaṃ bhinnadhātukaṃ
kiṃcid uccaṃ, dvir etasya gānam, ābhogalakṣaṇaṃ

219-220. A [*karaṇa*] which has tone syllables [in the *udgrāha*] and invocatory syllables (*tena*) [in the *dhruva*] is a *tena-karaṇa*. A [*karaṇa*] which has tone syllables [in the *udgrāha*] and words of praise (*viruḍa*) [in the *dhruva*] is a *viruda-karaṇa*. A [*karaṇa*] which has tone syllables and drum syllables (*pāṇi* = *hastapāṭa*, indicating the strokes on the *paṭaha* drum) [in the *udgrāha*] but syllables [indicating the strokes] of the *muraja* drum plus regular words [in the *dhruva*] is considered to be a *citra-karaṇa*[83].

221. A *[karaṇa*] which has tone syllables, drum syllables and invocatory syllables [in the *udgrāha* and the *dhruva*] is a *miśra-karaṇa*[84].

221-222. A distinction is drawn between *ānandavardhana*, *kīrtilaharī* and *maṅgalārambha*. As a result of these different ways of performing each [song] the nine *karaṇa*[85] are threefold. This will be explained.

223-224. If after singing the *udgrāha* twice one sings the whole *dhruva* once, then once more the latter half of the *dhruva*, next the *ābhoga*, the *dhruva* and the *udgrāha*, this is the *ānandavardhana* (lit. "increasing happiness") [*karaṇa*].

224-226. If after singing the first half of the *udgrāha* twice one sings the *dhruva* once and if after singing once more the first half of the *udgrāha* one sings the *ābhoga*, the *dhruva* and the *udgrāha* once without interruption, this is, according to the experts, a so-called *kīrtilaharī* (lit. "wave of fame") *karaṇa*.

226-227. If after singing the *udgrāha* twice one sings the *dhruva* and the *ābhoga* once and next, once again, the *dhruva* and the *udgrāha*, this is a so-called *maṅgalārambha* (lit. "source of benediction") [*karaṇa*].

227-228. Some people[86] state that a composition is a *karaṇa*, when it is set to the musical metre (*tāla*) *drutaśekhara* (ò)[87] or *karaṇa* (S)[88].

Here ends the discussion on the twenty-seven *karaṇa*.

228-233. If one sings the first half of the *udgrāha* twice, the latter half of that section once and next a *melāpaka* section consisting of improvised phrases (*prayoga* = *ālāpana*) or regular words (*vācaka*), when in the *udgrāha* and the *melāpaka* the musical metres *ḍheṅkī* (S I S)[89] and *kaṅkāla*[90] are rendered in slow tempo – according to some people these sections should have no *tāla* -, when the *dhruva* and the *ābhoga* sections are in fast and moderate tempo and in some other *tāla*, when the *dhruva* has three subdivisions, i.e. two with the same musical setting (*dhātu*) and a third one with a different musical setting which is a little higher, when it (i.e. the whole *dhruva*[91]) is sung twice, when the *ābhoga* has the same characteristics as the *dhruva*,

233. dhruvavat, sakṛd evāmuṃ gītvā gāyed dhruvaṃ punaḥ,
dhruve nyāso yatra, sā syād ḍheṅkī. Sā ca caturvidhā,
234. muktāvalī vṛttamālā yugminī vṛttabandhinī.
Padaiś chandovirahitair yā sā muktāvalī matā.
235. Vṛttamālādikā vṛttair vṛttābhyāṃ vṛttaikena cana.
Pratyekaṃ vṛttamālādyās tiśro 'pi syus tridhā kramāt
236. varṇikā mātrikākhyā ca gaṇikā ceti, varṇajaiḥ
mātrājair gaṇajair vṛttair. Daśāpi syuḥ punas tridhā
237. samālaṃkṛtir ādyā syād viṣamālaṃkṛtis tataḥ
miśrālaṃkṛtir. Etāsāṃ lakṣaṇāni pracakṣmahe.
238. Samasaṃkhyair alaṃkāraiḥ samālaṃkṛtir anvayāt.
Ādyair viṣamasaṃkhyais tair viṣamālaṃkṛtir bhavet.
239. Ekadvisaṃkhyair miśrais tair miśrālaṃkṛtir ucyate.
Tataḥ saṃbhūyaḍheṅkyas tu triṃśac chrutimanoharāḥ.
240. Udgrāhe tālamāne na nyāsa ity apare viduḥ.
Iti triṃśad ḍheṅkyaḥ.
Rāsād anyena tālena vilambitalayena ca
241. svaraiḥ sāndrair viracitau yatrodgrāhadhruvāv ubhau
ābhogaś ca padair anyair, vartanī sābhidhīyate.
242. Svarādyakaraṇasyaiva gānam atra bhavet tridhā.
Kaṅkālo drutamaṇṭhaś ca pratitālaḥ kuḍukkaś ca
243. rāsakaś ceti vartanyāṃ tālān necchanti tadvidaḥ.
Iti vartanī.
Kaṅkālādyair viracitā vartany eva vivartanī.
Iti vivartanī.
244. Yadaitayoḥ svarālāpas tālaśūnyo bhavet sphuṭaḥ,
tadaitad vartanīyugmaṃ jñeyam ālāpapūrvakaṃ.
Iti vartanīvivartanyau.
245. Yasyodgrāhasya pūrvārdhaṃ dviḥ pragāyārdham antimaṃ
sakṛd gītvā prayogāḍhyaṃ gāyen melāpakaṃ sakṛt
246. dvir vā tato dhruvapadam ābhogaṃ ca sakṛt tataḥ
bhaved dhruvapade nyāso yasyāsau jhombaḍaḥ smṛtaḥ.

when after singing the former (i.e. the *ābhoga*) once one sings the *dhruva* once more and if one sings the *dhruva* again as a conclusion, in that case it is a *ḍheṅkī*.

233-234. It has four varieties, viz.: *muktāvalī*, *vṛttamālā*, *yugminī* and *vṛttabandhinī*. When it (i.e. the *ḍheṅkī*) has words without a poetical metre (*chandas*), it is traditionally regarded as a *muktāvalī*.

235-237. *Vṛttamālā* and the other two varieties [respectively contain] a number of poetical metres, two metres or one metre, whatsoever. Each of these three varieties, *vṛttamālā*, etc., has three forms, viz.: *varṇikā*, *mātrikā* and *gaṇikā*, the poetical metres of which are based on syllables (*varṇa*), morae (*mātrā*) or feet (*gaṇa*). Besides, these ten also have the following three sub-varieties: *samālaṃkṛti*, *viṣamālaṃkṛti* and *miśrālaṃkṛti*. We shall explain their characteristics.

238-239. *Samālaṃkṛti* means that it contains figures of speech (*alaṃkāra*) which are even in number. *Viṣamālaṃkṛti* has initial figures of speech which are odd in number. *Miśrālaṃkṛti* is said to have a mixed number of figures of speech, i.e. one or two. All these thirty *ḍheṅkī* varieties sound fascinating to the listener.

240. According to others, these [songs] have a *tāla* in the *udgrāha*, but do not have it in their final part (*nyāsa*).

This is all about the thirty *dheṅkī*.

240-241. When [a song] is composed in any *tāla* except *rāsa*, when its tempo is slow, its *udgrāha* and *dhruva* contain a large number of tone syllables, while its *ābhoga* has regular words, it is called a *vartanī*[92].

242-243. One may sing it in three ways, like a *svarakaraṇa*. In a *vartanī* song the experts do not approve of the musical metres *kaṅkāla*[93], fast *maṇṭha*[94], *pratitāla*[95], *kuḍukka*[96] and *rāsaka*[97]. This is the *vartanī*.

243. When it is a *vartanī*, but composed in the musical metres *kaṅkāla*, etc., it is a *vivartanī*. This is the *vivartanī*.

244. When in these two [songs] a true *svarālāpa*[98] is performed without *tāla*, the two *vartanī*, one should know, get the prefix *ālāpa*-.

So much for the *vartanī* and the *vivartanī*.

245-246. If one sings the first half of the *udgrāha* twice, then only once its second half, next, with [or without][99] improvised phrases (*prayoga* = *ālāpa*), the *melāpaka*, then once or twice the refrain (*dhruvapada*), next, only once, the *ābhoga*, and if one concludes the song by singing again the *dhruva*, it is traditionally regarded as a *jhombaḍa*.

247. Ālāpasahito maṇṭhe 'thavā caccatpuṭādinā
kenacid racitaṃ vastu dhruvo 'syeti pare viduḥ.
248. Evaṃ dhruve syād ābhogaḥ param udgrāhasannibhaḥ.
Kecid udgrāha evāsya nyāsam icchanti tadvidaḥ.
249. Tridhātukaś caturdhātur ity ayaṃ dvividho mataḥ.
Melāpasya parityāgād ādyaḥ syāt, tadyutaḥ paraḥ.
250. Tridhātuke 'smin udgrāhasyādyārdhe gamako bhavet.
Tārajo 'tārajaś ceti dvividho 'py ayam iṣyate.
251. Tārajas tārasaṃbhūto dhvanisthānakasañjñakaḥ.
Tadyuktas tārajaḥ so 'yaṃ jhombaḍaḥ saptadhā bhavet.
252. Dhātuṣūdgrāhapūrveṣu sthānakasya niveśanāt
caturdhātuṣu catvāras trayo bhedās tridhātuṣu.
253. Atārajas tāraśūnyo dvibhedas tatra vidyate.
Udgrāhe sthānakasthityā pratāpatilako bhavet.
254. Pratāpaśṛṅgo melāpe sthānakasthaniveśanāt.
Smṛto 'calapratāpo 'sau dhruve sthānakanirmitau.
255. Pratāpavardhano jñeya ābhoge sthānakānvayāt.
Pratāpaśṛṅgatyāgena trayo bhedās tridhātuṣu.
256. Prabhūtagamakāḥ stokagamakāś cety amī dvidhā.
Navāpi syuḥ punaḥ pañcabhedā syur gaṇasaṃkhyayā.
257. Prāyogikaḥ kramākhyaś ca tataḥ kramavilāsakaḥ
citro vicitralīlaś ca. Tatra prāyogiko 'grimaḥ
258. caturgaṇaḥ. Pañcagaṇaḥ kramākhyaḥ. Ṣaḍgaṇo bhavet
bhedakramavilāsākhyaś. Citraḥ syāt saptabhir gaṇaiḥ.
259. Vicitras tair aṣṭabhiḥ syāt. Ta ete navabhir matāḥ.

247. Some people think that its *dhruva* has *ālāpa* phrases or is a separate piece (*vastu*) in [the *tāla*] *manṭha* or *caccatpuṭa* or one of the other [ancient musical metres][100].

248. When the *dhruva* has such a structure, the *ābhoga* will be like the *udgrāha*. Some experts recommend that one should conclude its performance with the *udgrāha*.

249. Traditionally this [song] has two forms, i.e. with three main sections or with four main sections. The first type is without a *melāpaka*; the second one contains this section.

250. In the [*jhombaḍa* song] with three sections there is ornamentation of the individual notes (*gamaka*) in the first half of the *udgrāha*. This [song] is again regarded in two ways, i.e. as [a song] containing high notes (*tāraja*), or, as [a song] without high notes (*atāraja*).

251. *Tāraja*, which derives from *tāra* (''high''), refers to the sound register (*dhvani-sthāna*). The *tāraja jhombaḍa*, in which this high [register] is used, has seven varieties.

252. Considering the way in which the [high] register is rendered in the sections, the *udgrāha*, etc., there are four varieties in the case of [a *jhombaḍa*] with four sections and three varieties in the case of [a *jhombaḍa*] with three sections.

253. One will understand that in this connection the *atāraja* type, which does not contain any high notes, has only two varieties. When the register is established in the *udgrāha*, it is the *pratāpatilaka* [type].

254. It is the *pratāpaśṛṅga* [type], when the register is established in the *melāpa*. It is traditionally regarded as the *acalapratāpa* [type], when the register is established in the *dhruva*.

255-256. It should be recognized as the *pratāpavardhana* [type], when the register is established in the *ābhoga*. As the *pratāpaśṛṅga* [type] is to be excepted, there are three types in the [*jhombaḍa* songs] with three sections. The afore-mentioned types have two varieties, i.e. with considerable ornamentation of the individual notes (*prabhūta-gamaka*), or, with minor embellishments (*stoka-gamaka*).

256-257. With respect to the number of their feet these nine types are again of five kinds, viz.: *prāyogika*, *krama*, *kramavilāsa*, *citra* and *vicitralīla*.

257-259. The first one, *prāyogika*, has four feet. The *krama* variety has five feet. The *kramavilāsa* variety has six feet. The *citra* variety has seven feet. The *vicitra[līla]* variety has eight [feet]. Traditionally these five varieties are connected with the nine [types].

Caturādyair gaṇair dhātūn udgrāhādīn pravartayet.
260. Athavodgrāhasakale gaṇakḷptir iyaṃ bhavet.
Udgrāhasadṛśaḥ khaṇḍo bhāgākhyaḥ kaiścid iṣyate.
261. Jhombaḍeṣu dhruvapadād ūrdhvaṃ tasya niveśanaṃ.
Tato geyau dhruvābhogau. Lambhake 'py etad iṣyate.
262. Trayodaśaprakārāḥ syur. Ete pratyekam añjasā
upamārūpakaśleṣair viniyojyā raseṣv iha.
263. Śṛṅgāravīrayor vedhā bībhatse caṇḍikeśvaraḥ
śārṅgīś cakreśvaro vīre bhairavaḥ syād bhayānake
264. kāmeṣuḥ kāmajarase śekharaḥ karuṇe rase
raudre pracaṇḍo nandīśo rase śānta itīritāḥ.
265. Te vyomanandā viśvaghnāḥ syur vyomāśvamaheśvarāḥ.
Gadyajā padyajā gadyapadyajā ity amī tridhā.
266. Saṃskṛtair deśabhāṣabhiḥ sānuprāsais tu gadyajāḥ.
Chandasā yena kenāpi racitāḥ padyajā matāḥ.
267. Ubhābhyāṃ racitās te 'mī jhombaḍā gadyapadyajāḥ.
Ta ete [vyomapṛthivīpāṇḍava]vahniguṇitāḥ.
268. Nandī rāmo mādhavākhyo gadādharasudhākarau
puruṣottamarevantau kusumākaraṣaṇmukhau
269. rohiṇeyabhṛgū kṛṣṇo bhagadattavidūṣakau
sāpekṣo vāsavo rudraḥ kirāteśaś ca nāradaḥ
270. dāmodaro rūpakākhyas tataḥ kamalasambhavaḥ
kānto yogeśvara iti caturviṃśatir jhombaḍāḥ
271. upamārūpakaśleṣair alaṃkāraiḥ prakīrtitāḥ.
Teṣūpamāmātramūlān jhombaḍān brūmahe kramāt.
272. Yasmin suparvabhūpālaprabhṛtīnāṃ prajāyate
gānaṃ śrutisukhaṃ, tajjñaiḥ sa nandījhombaḍaḥ smṛtaḥ.

259-260. One may perform the *udgrāha* and the other sections with four feet, etc., or, in the entire *udgrāha* there may be such an arrangement of feet.

260-261. A section (*khaṇḍa*) resembling the *udgrāha* and named *bhāga*[101] is recommended by some people. In the *jhombaḍa* [songs] it is performed after the refrain (*dhruvapada* = *dhruva*). Next the *dhruva* and the *ābhoga* should be sung. This is also prescribed in the case of a *lambhaka* [song].

262. There are thirteen ways of composing. Each of them should be correctly applied with [particular figures of speech, such as] simile (*upamā*), metaphor (*rūpaka*) and paranomasia (*śleṣa*) in the stereotyped sentiments (*rasa*).

263-265. The *vedhā* (= *brahmā*) [way of composing should be practised] in the case of love and heroism; the *caṇḍikeśvara* [way] in the case of disgust; the *śārṅgī* and the *cakreśvara* [way] in the case of heroism; the *bhairava* [way] in the case of terror; the *kāmeśu* (= *puṣpasāra*)[102] [way] in the erotic sentiment; the *śekhara* [way] in the pathetic sentiment; the *pracaṇḍa* [way] in the furious sentiment; the *nandīśa* [way] in the pacifying sentiment. In this way 90 x 13 = 1170 varieties have been handed down. They are of three kinds, viz.: based on prose (*gadyaja*), based on verse (*padyaja*), or based on prose and verse (*gadya-padyaja*).

266. The [*jhombaḍa* songs] based on prose are in Sanskrit as well as in vernacular languages and contain alliterations. The ones composed in a poetical metre are considered to be verse based (*padyaja*) [songs].

267. *Jhombaḍa* songs which are formed with both elements are prose-verse based ones (*gadya-padyaja*). There are altogether 3510 varieties.

268-271. The following twenty-four [types of] *jhombaḍa*, viz.: *nandī*, *rāma*, *mādhava*, *gadādhara*, *sudhākara*, *puruṣottama*, *revanta*, *kusumākara*, *ṣaṇmukha*, *rohiṇeya*, *bhṛgu*, *kṛṣṇa*, *bhagadatta*, *vidūṣaka*, *sāpekṣa*, *vāsava*, *rudra*, *kirāteśa*, *nārada*, *dāmodara*, *rūpaka*, *kamalasambhava*, *kānta* and *yogeśvara*, are well known for their figures of speech, such as simile (*upamā*), metaphor (*rūpaka*) and paranomasia (*śleṣa*). Of these types we shall only systematically explain the *jhombaḍa* based on the principle of simile.

272. When its singing is meant to please the king of the gods and the other deities, it is, according to the experts, a *nandī-jhombaḍa*[103].

273. Yasmin viyogaśṛṅgāro nāyakasya pragīyate
vaidehyāṃ rāghavasyeva, taṃ rāmaṃ jhombaḍaṃ viduḥ.
274. Yatra kāmikakāminyoḥ prītir darśanasaṃbhavā
mālatyāṃ mādhavasyeva, jhombaḍo mādhavas tu saḥ.
275. Strībhiḥ sārdhaṃ mahībhartur jalakeliḥ pragīyate
sphītanārāyaṇasyeva, sa gadādharajhombaḍaḥ.
276. Unnidracandrikādyotaniśānteṣu vilāśināṃ
nṛpāṇāṃ yatra varṇyante kelayaḥ, sa sudhākaraḥ.
277. Yatra saṃbhogaśṛṅgāro harilakṣmyor iva dhruvam
gīyate, kavināyinas tam āhuḥ puruṣottamaṃ.
278. Turaṅgam adhiṣṭhāya kurvāṇaḥ kandukotsavaṃ
yatra pragīyate bhūpo, revantaḥ sa nigadyate.
279. Mude yatra kṣitīśānāṃ bahudhā sa pragīyate
ṛtūnāṃ varṇane tajjñais, tam āhuḥ kusumākaram.
280. Samare ṣaṇmukhasyeva bhūbhartur yatra gīyate
jayalakṣmīs, taṃ vadanti ṣaṇmukhaṃ jhombaḍaṃ viduḥ.
281. Churikākauśalaṃ yatra kṣoṇībhartuḥ pragīyate
bhṛgor iva viśeṣajñair, bhṛgunāmā sa jhombaḍaḥ.
282. Madhupānāṃ balasyeva yatra bhūmīviḍaujasaḥ
udgīyate, gītavido rauhiṇeyaṃ tam abruvan.
283. Niyuddhakauśalaṃ yatra varṇyate pṛthivīpateḥ
kṛṣṇasyeva, vadanty enaṃ jhombaḍaṃ kṛṣṇasañjñakaṃ.
284. Yatra śrībhagadattasya hastyārohaṇakauśalaṃ
bhūsvāmer gīyate, tajjñair bhagadattaṃ tam ūcire.
285. Parasyānukṛtir yatra parihāsāya gīyate,
vidūṣakaḥ sa vijñeyo jhombaḍo gītavedibhiḥ.
286. Vijñāpanāvaco yatra vāñchitārthanivedikāḥ
gīyante kṣmābhujām agre, sāpekṣaṃ pracakṣante.
287. Vibhavatyāgabhogādiguṇānāṃ yatra kīrtanaṃ
mahendrasyeva bhūbhartuḥ, sa syād vāsavajhombaḍaḥ.

273. When it describes a hero's love in separation like [the love] of Rāghava (Rāma) for Vaidehī (Sītā), it is a *rāma-jhombaḍa*.

274. A *jhombaḍa* expressing the joy a lover experiences, when he meets his beloved like Mādhava (Kṛṣṇa), when he meet Mālatī[104], is a *mādhava-jhombaḍa*.

275. When it describes how a king and his women are amusing themselves by sprinkling water like prosperous Nārāyaṇa (Kṛṣṇa) [and his cowherdesses], it is a *gadādhara-jhombaḍa*[105].

276. When the sports of kings entertaining themselves till the end of the moon-lit nights are depicted, it is a *sudhākara-jhombaḍa*[106].

277. When the song invariably describes love in union as the love of Hari (Viṣṇu) and Lakṣmī, the leading poets call it a *puruṣottama-jhombaḍa*[107].

278. When it tells how the king mounts his horse and leads the polo game, it is called a *revanta-jhombaḍa*[108].

279. When it is sung by the experts in various ways as a description of the seasons to amuse kings, people call it a *kusumākara-jhombaḍa*[109].

280. When it describes a king's victory in battle, as if he were Ṣaṇmukha (Subrahmaṇya) himself, the experts call it a *ṣaṇmukha-jhombaḍa*.

281. When singers with a creative mind describe a king's competence in fighting with a knife, comparing him with Bhṛgu, it is a so-called *bhṛgu-jhombaḍa*.

282. When [the song] tells how a powerful king is drinking wine like Bala (Kṛṣṇa's elder brother), the experts call it a *rohiṇeya-jhombaḍa*[110].

283. When the song describes a king's skill in wrestling, comparing him with Kṛṣṇa, people call it a *kṛṣṇa-jhombaḍa*.

284. When the experts describe [in the song] a landlord's skill in mounting an elephant, comparing him with Bhagadatta, people call it a *bhagadatta-jhombaḍa*[111].

285. When in the song somebody is imitated for fun, the experts of vocal music call it a *vidūṣaka-jhombaḍa*[112].

286. When the song contains words of request, asking a special favour from kings, people call it a *sāpekṣa-jhombaḍa*[113].

287. When it praises the wealth, the generosity, the enjoyment and the other qualities of a king, as if he were Mahendra himself, it is a *vāsava-jhombaḍa*[114].

288. Vairipattanavidhvaṃsaḥ kṣoṇībhartuḥ pragīyate
tripurārer iva svairaṃ, jhombaḍo rudrasañjñakaḥ.
289. Yatra līlā kirātasya girīśasyeva varṇyate
mṛgayā pṛthivīyāneḥ, sa kirāteśa ucyate.
290. Śastraśāstrakalādīnāṃ vivādo yatra varṇyate
purataḥ pṛthivībhartuḥ, sa syān nāradajhombaḍaḥ.
291. Bālakrīḍāḥ pragīyante gopaveṣaharer iva
bhūmīviḍaujaso yatra, sa dāmodarajhombaḍaḥ.
292. Rūpitā yatra kenāpi samīcīnena vastunā
stutyaḥ saṃśrūyante tajjñaiḥ, sa syād rūpakajhombaḍaḥ.
293. Ambhojasaṃbhavasyeva kalānāṃ yatra saṃbhavaḥ
udgīyate narendrasya, sa syāt kamalasaṃbhavaḥ.
294. Bhūbhartur vā mahiṣyā vā rūpādiguṇakīrtanaṃ
yatra pragīyate tajjñaiḥ, sa jñeyaḥ kāntajhombaḍaḥ.
295. Adhyātmaviṣayaṃ yatra nivṛttapratipādakaṃ
vākyaṃ pragīyate tajjñaiḥ, sa yogeśvarajhombaḍaḥ.
Iti caturviṃśatir jhombaḍāḥ.
296. Yatrodgrāho dvikhaṇḍaḥ syād, ekakhaṇḍo 'thavā bhavet,
āvṛttyā tasya gānaṃ syād, anāvṛttyāthavā, tataḥ
297. dvir gītvā dhruvam, ābhogaṃ sakṛd gītvā, tato dhruve
nyāso yasya, sa lambhaḥ syād. Bhāgo 'py atroktalakṣaṇaḥ.
298. Ālāpodgrāhako yaḥ syāt, sa syād ālāpalambhakaḥ.
Ālāpānantaraṃ yatra syād udgrāho 'nyadhātukaḥ
299. dhruvasthāne, dhruvo nāsti, syād ābhogaś ca pūrvavat,
sa pralambha iti jñeyo gītavidbhir vidhātukaḥ.
300. Yatra dhruvapadaṃ nānarūpodgrāhasamanvitaṃ
gīyate tricatuḥpañcavāraṃ, sa padalambhakaḥ.
301. Dhruvair bahuvidhair yatra nānabhāgasamanvitaiḥ
sodgrāhair gīyate, lambhaḥ so 'tra syād upalambhakaḥ.

288. When the song tells about the destruction of a hostile city by the king, like the destruction [of Tripurā] by the enemy of Tripurā (Tripurāri = Śiva), it is a so-called *rudra-jhombaḍa*[115].

289. When the [song] describes the hunting of a king like the sports of the Mountain-King Kirāta (i.e. Śiva as a mountaineer), it is called a *kirāteśa-jhombaḍa*[116].

290. When it describes a dispute on military science and other arts in the presence of a king, it is *nārada-jhombaḍa*[117].

291. When in a song the children's games of a prince are depicted as Hari (Kṛṣṇa) who disguises himself as a cowherd, it is a *dāmodara-jhombaḍa*[118].

292. When words of praise[119] are sung and illustrated by gestures corresponding to their meaning by expert musicians, it is a *rūpaka-jhombaḍa*[120].

293. When a song describes the birth of a king, comparing him with the Lotus-born (Brahmā) himself, it is a *kamalasaṃbhavā-jhombaḍa*[121].

294. When the beauty and other qualities of a king or a queen are praised by the singers, the song is called a *kānta-jhombaḍa*[122].

295. When the experts sing meditative words on the Supreme Spirit describing the escape from the world, the song is a *yogeśvara-jhombaḍa*[123].

Here ends the discussion on the twenty-four *jhombaḍa* songs.

296-297. When the *udgrāha* has two subsections or one subsection and is sung with or without repetition (i.e. performed twice or once), when the *dhruva* is sung twice, thereafter the *ābhoga* once, and when the song ends with the *dhruva*, it is a *lambha*. Also in this case there may be a *bhāga* section the characteristics of which have been mentioned before[124].

298-299. When its *udgrāha* is an *ālāpa*[125], it is an *ālāpa-lambhaka*. When after the *ālāpa* there is a [second] *udgrāha*[126] with another melody instead of the *dhruva*, when there is no *dhruva* and when the *ābhoga* is as before, this song with its irregular musical sections is called *pra-lambha* by the experts of vocal music.

300. When its refrain (*dhruvapada*) is sung thrice, or four or five times, each time with an *udgrāha* of a different structure, it is a *pada-lambhaka*.

301. When a *lambha* is sung with various *dhruva*, each followed by a different *bhāga* section and preceded by an *udgrāha*, it is an *upa-lambhaka*.

302. Yatra dhruvapadād bhāgas, tataś codgrāhavarṇanaṃ,
bhāgalambhaḥ sa vijñeyo. Dhātudvayavinirmitaḥ
303. bhāgalambhopalambhākhyo tathā ca padalambhakaḥ,
ete trayo 'py anābhogā. Iti niḥśaṅkanirṇayaḥ.
304. Udgrāhā eva bahavo na cābhogo na ca dhruvaḥ
yasminn, asau vilambhaḥ syād, dhātunaikena nirmitaḥ.
305. Nāyaṃ prabandho. Na hy ekadhātuḥ kvāpy eka labhyate.
Ete saptāpi gīyante tālaiḥ sālagasūḍagaiḥ.
Iti lambhakaḥ.
306. Āditālena racito gamakasthānakojjhitaḥ
jhombaḍaprāgabhihitas tajjñai rāsaka ucyate.
307. Gaṇair varṇaiś ca mātrābhir nibaddhaḥ syād asau tridhā.
Chagaṇaiś caraṇo yasya sa rāsavalayo mataḥ.
308. Pagaṇaiś caraṇo yasya sa haṃsatilako bhavet.
Cagaṇaiś caraṇo yasya ratiraṅgaḥ sa ucyate.
309. Tagaṇāṅghris tu madanāvatāraḥ parikīrtitaḥ.
Mātrāgaṇair viracito rāsa itthaṃ caturvidhaḥ.
310. Ṣaḍakṣarād aṅghrikhaṇḍād ekaikākṣaravardhanāt
pañcaviṃśatir ākhyātā rāsakā varṇasaṃbhavāḥ.
311. Tripañcāśanmātrikā syuś caraṇād aṣṭamātrikāt
ṣaṣṭimātrāvadhi jñeyā rāsakā rāsatālataḥ.
312. Ālāpānantarodgrāhaṃ kecid icchanti rāsakaṃ.
Iti rāsakalakṣaṇaṃ.
Udgrāhakaṃ dvir gītvā gāyed dhruvapadaṃ tataḥ
313. pragāyābhogam udgāya dhruvaṃ yasya tyajed, asau
saikatālī bhaved ekatālyā tālena nirmitā.
314. Ālāpamātra udgrāhaḥ syād atrety apare jaguḥ.
Ity ekatālī.
Iti śuddhasūḍalakṣaṇaṃ.

302-303. When after the *dhruvapada* there is a *bhāga*[127], and next, a variation on the *udgrāha*, it is a *bhāga-lambha*. Since the *bhāga-lambha*, the *upa-lambha* and the *pada-lambha* only contain two sections, these three songs do not have an *ābhoga*. This is the opinion of Niḥśaṅka (= Śārṅgadeva).

304. When there are many *udgrāha*, but neither an *ābhoga* nor a *dhruva*, it is a *vi-lambha*, which is composed to one musical theme.

305. But this is not a *prabandha* type of composition. Such a *prabandha* with one musical section is not found anywhere. The above-mentioned seven [types of *lambha* songs] are sung in the *tāla* of the *sālaga-sūḍa* songs[128].

This is all about the *lambha*.

306. A song set to *āditāla* which can be described as before in the case of the *jhombaḍa*, excepting the musical ornamentation of the individual notes (*gamaka*)[129] and the tonal register (*sthānaka*)[130], is called *rāsaka*[131] by the experts.

307. It is composed in three ways, i.e. with metrical feet (*gaṇa*), with metrical syllables (*varṇa*) or with metrical instants (*mātrā* = mora). A [*rāsa* song] which has verse lines consisting of *cha*-feet (S S S) is considered to be a *rāsavalaya*.

308. A [*rāsa* song] which has verse lines consisting of *pa*-feet (S S I) is a *haṃsatilaka*. A [*rāsa* song] which has verse lines consisting of *ca*-feet (S S) is a *ratiraṅga*.

309. But, when the metrical lines consist of *ta*-feet (S I), it is called a *madanāvatāra*. In this way the *rāsa* song composed in mora-based feet (*mātrā-gaṇa*) is of four kinds.

310. If one starts counting from six syllables in a subdivision of a line and takes each time one more, there are traditionally twenty-five *rāsaka* songs based on syllabic metres (*varṇa-saṃbhava*).

311. One should know that there are fifty-three mora-based (*mātrika*) *rāsaka* songs in the *tāla rāsa* with eight morae (*mātrā*) a line up to sixty morae a line.

312. Some people prefer a *rāsaka* in which the *udgrāha* follows after an *ālāpa*.

These are the characteristics of the *rāsaka*.

312-314. If one sings the *udgrāha* twice, next the *dhruva*[132] and the *ābhoga*, and if one concludes the song by singing the *dhruva*, it is an *ekatālī*, which is composed in the *tāla ekatālī*[133]. Other people say that in this case the *udgrāha* has the structure of an *ālāpa*[134]. This is the *ekatālī*.

Here ends the explanation of the regular suite (*śuddha sūḍa*).

Ālāpaṃ tālarahitam ekatālyāthavānvitaṃ
315. vidhāyā prāk, tataś caccatpuṭena padapañcakaṃ
pratyekaṃ dviḥ pragāyātha svarāḥ pāṭāś ca pūrvavat
316. geyāś. Caccatpuṭenaiva tataḥ paṭahasaṃbhavaiḥ
pāṭaiḥ kāryo 'ntaraś caccatpuṭatāladvimānataḥ.
317. Tataś cācapuṭākhyena tālena padapañcakaṃ.
Ṣaṭpitāputrakenātha tṛtīyaṃ padapañcakaṃ.
318. Prāgvat prageyās tenaiva svarāḥ pāṭās. Tato 'ntaraḥ
tālasyāsya dvimānena pāṭaiḥ śaṅkhasamudbhavaiḥ.
319. Saṃpakkeṣṭākatālena pratyekaṃ dviḥ padāni ṣaṭ
pragāyānena tālena gātavyāḥ svarapāṭakāḥ.
320. Tālasyāsya dvimānena kāṃsyatālotthapāṭakaiḥ
kāryo 'ntaras. Tatas tālenodghaṭṭena padāni ṣaṭ
321. pratyekaṃ dvir. Anenaiva tālena svarapāṭakāḥ.
Tato murajajaiḥ pāṭair udghaṭṭasya dvimānataḥ
322. kāryo 'ntaras. Tato gāyet padair anyair manoharaiḥ
ābhogaṃ drutamānena. Prabandhasyābhidhīyate
323. varṇyanāmānvitaṃ tālenodghaṭṭenātha maṅgalaṃ
vākyam. Ālāpe nyāsaḥ pañcatāleśvaro bhavet.
324. Caccatpuṭādibhis tālaiḥ pañcabhir yat pragīyate
saptaviṃśatikhaṇḍebhyaḥ pañcatāleśvaras tataḥ.
325. Anvitaṃ svaratālābhyāṃ padaṃ khaṇḍam iheṣyate.
Kecid ūcur ihālāpaḥ svarāḥ pāṭāḥ padāny, athā
326. antaraḥ pāṭaracitas. Tataś cānye svarādayaḥ
catvāraḥ syuḥ kramād asmin tālaiś cācapuṭādibhiḥ.

314-316. First one should perform an *ālāpa* without *tāla*, or in the *ekatālī*[135], next one should sing five regular words (*pada*), each performed twice, in the *tāla caccatpuṭa*; then one should sing as before[136] tone syllables (*svara*) and drum syllables (*pāṭa*). Thereafter an *antara* is sung to syllables indicating the strokes (*pāṭa*) on the *paṭaha* drum[137] in the diminution (*dvimāna*, i.e. doubling the original tempo) of the *tāla caccatpuṭa*.

317. Next [one should sing] five words (*pada*) in the *tāla cācapuṭa*, [tone syllables (*svara*) and drum syllables (*pāṭa*) in the same *tāla* and an *antara* in the *tāla*'s diminution with syllables indicating the strokes on the *huḍukka* drum][138].

317-318. The third set of five words (*pada*) is [composed] in the *tāla ṣaṭpitāputraka*. Just as before, tone syllables (*svara*) and drum syllables (*pāṭa*) should be sung in that [*tāla*]. Next, an *antara* in the *tāla*'s diminution with syllables indicating the techniques (*pāṭa*) of blowing the conch (*śaṅkha*)[139].

319-320. Having sung six words (*pada*) and performed each twice in the *tāla saṃpakkeṣṭāka*, one should sing in the same *tāla* tone syllables (*svara*) and drum syllables (*pāṭa*). Then an *antara* should be performed in the *tāla*'s diminution with syllables indicating the strokes (*pāṭa*) on the cymbals (*kāṃsyatāla*)[140].

320-322. Next, six words (*pada*), each rendered twice, in the *tāla udghaṭṭa*. In the same *tāla* tone syllables (*svara*) and drum syllables (*pāṭa*). Then an *antara* should be sung in the diminution of [the *tāla*] *udghaṭṭa* with syllables indicating the strokes (*pāṭa*) on the *muraja* drum[141].

322-323. Thereafter, one should sing an *ābhoga* with charming words in fast tempo (*drutamānena*). Next, benedictory words of farewell (*maṅgala vākya*) including the name of the main character of the composition are rendered in the *tāla udghaṭṭa*. The *pañcatāleśvara* ends with an *ālāpa*.

324. Because it is sung in the five *tāla*, *caccatpuṭa*, etc., with twenty-seven subsections, it is a *pañcatāleśvara*.

325-326. A word (*pada*) with musical notes (*svara*) and a musical metre (*tāla*) is considered to be a subsection (*khaṇḍa*). In this case some people mention an *ālāpa*, tone syllables, drum syllables, regular words and next an *antara* set to drum syllables. Then, in this [song], the other four [sections], containing tone syllables, etc., should follow one after another in the *tāla cācapuṭa*, etc.

327. Kecit pratipadaṃ procuḥ svarapāṭaniveśanaṃ
tatra ca svarapāṭābhyāṃ padāntād athavā padān.
328. Evaṃ khaṇḍāḥ kramāj jñeyāḥ sāntarāḥ saptaviṃśatiḥ.
Yaiḥ pāṭair antaras tebhyaḥ svarapāṭā vilakṣaṇāḥ.
329. Tato na śrutivairasyaṃ yena madhye padasthitiḥ,
astu vā tat kavivarais tathā bandhasya kalpanāt.
330. Yadā padāni gīyante svarapāṭād anantaraṃ
yaiḥ pāṭair antarāḥ pāṭās te svarān antarās tathā.
331. Tālaḥ padādigāneṣu yena mānena vartate,
tato dviguṇamānena tālaḥ kāryo 'ntareṣv iha.
332. Vīrāvatāraḥ śṛṅgāratilakaś cety ayaṃ dvidhā.
Baddho vīrarasenaiva bhaved vīrāvatārakaḥ.
333. Śṛṅgārarasasaṃyuktaḥ śṛṅgāratilako mataḥ.
Rasarāgau na niyatau, niyamo vāstu tālavat.
334. Hindolakauśikāmbhojīnaṭāśuddhāvarāṭikāḥ
velāvalī mālavaśrī śrīrāgaś ca yatheṣṭitaḥ.
335. Eteṣu nāpi rāgena geyo 'sau gītakovidaiḥ.
Pañcatāleśvaro .....saukhyakaro bhavet
336. harer anyasya vā stutvā rājyahetuṃ prabhoḥ sataḥ.
Iti pañcatāleśvaraḥ.
Achandaḥ padasaṅghātaṃ gadyam āhur manīṣiṇaḥ.
337. Tac ca ṣoḍhā vṛttagandhi cūrṇam utkalikābhidhā
[lalitaṃ khaṇḍakaṃ citraṃ. Tallakṣaṇam athocyate.
338. Vṛttabhāgayutaṃ yat syād vṛttagandhi tad ucyate.
Cūrṇakaṃ yat padair dvitraiś catuṣpañcais tathākṛtam.
339. Padair dīrghasamāsair yat tat syād utkalikābhidham].
Samastair asamastair vā lalitaṃ pañcaṣaiḥ padaiḥ.

327. In this case some experts also mention the application of tone syllables and drum syllables for each word, or rather, words with tone syllables and drum syllables at the end of every word.

328. In this way, one should know, there are twenty-seven subsections (*khaṇḍa*) with *antara* sections. As compared to the drum syllables constituting the *antara* sections, the drum syllables following the tone syllables have different characteristics.

329. Besides, there will be no disharmony, if the regular word is placed in the middle, provided that it is done by prominent composers and in a special arrangement of the composition.

330. When the regular words are sung after the tone syllables and the drum syllables, then also the drum syllables out of which the *antara* sections [are made] follow after the tone syllables.

331. In the *antara* sections the *tāla* should be performed twice as fast as the words and the other elements are sung.

332. This [song] has two varieties, viz.: *vīrāvatāra* and *śṛṅgāratilaka*. When it is composed in the heroic sentiment (*vīra rasa*), it is a *vīrāvatāra* (lit. "incarnation of heroism").

333. When it is connected with the erotic sentiment (*śṛṅgāra rasa*), it is considered to be a *śṛṅgāratilaka* (lit. "having love as a characteristic mark"). The sentiment (*rasa*) and the melodic form (*rāga*) are not restricted, but the rules regarding the musical metre (*tāla*) should be observed.

334. The [*rāga*] *hindola*, *kauśi[ka]*, *kāmbhojī*, *naṭā*, *śuddhāvarāṭikā*, *velāvalī*, *mālavaśrī* and *śrīrāga* are optional.

335. But the song is not necessarily sung in any of these *rāga* by the experts of vocal music.

335-336. The *pañcatāleśvara* will bring happiness, if it is sung in praise of the royal dignity of Hari (the god Viṣṇu) or another lord who is present. Here ends the discussion on the *pañcatāleśvara*.

336-337. The experts say that a prose composition (*gadya*) is a collection of words without a metre. It has six varieties, viz.: *vṛttagandhi*, *cūrṇa*, *utkalikā*, [*lalita*, *khaṇḍaka* and *citra*. Their definition will be given.

338. When it contains metrical passages (*vṛttabhāga*)[142], it is called *vṛttagandhi* (lit. "having the smell of a metre"). When it is composed of two, three, four or five words (*pada*), it is *cūrṇaka* (lit. "fine as powder").

339. When it has long compounds of words, it is called *utkalikā* (lit. "blossoming")][143]. When it consists of five or six words, compounds or non-compounds, it is *lalita* (lit. "lovely").

340. Prakṛtarītibhaṅgena racitaṃ khaṇḍam ucyate.
[Campūbandhakṛtaṃ yat syāt tad gadyaṃ citram ucyate].
341. Sarve gadyabhedā jñeyāḥ sāmavedasamudbhavāḥ.
Vṛttagandhini pāñcālī rītir vṛttiś ca bhāratī.
342. Cūrṇagadye tu vaidarbhī rītir vṛttiś ca sātvatī.
Citragadye tu sarvāḥ syu rītayo vṛttayas tadā.
343. Kecic citre rītivṛttī vaidarbhīkaiśikī viduḥ.
Vṛttir ārabhaṭī gauḍī rītir utkalikābhidhe.
344. Lalite kaiśikī vṛttiḥ pāñcālī rītir iṣyate.
Khaṇḍe syāt sātvatī vṛttir, vaidarbhī rītir adbhutā.
345. Dvayam ādyaṃ śāntarase, śṛṅgāre tadanantaraṃ.
Hāsye caturtho, śṛṅgāre dvayam antyaṃ prakīrtitam.
346. Drutā vilambitā madhyā gatir drutāvilambitā
drutāmadhyā tathā madhyāvilambiteti manīṣibhiḥ
347. gadyasya gatayaḥ proktā ṣoḍhā. Tatra drutā gatiḥ
bahubhir laghubhiḥ. Svalpais tair gatiḥ syād vilambitā.
348. Samair madhyā pṛthagrūpair laghubhir gurubhis tathā.
Miśrair tair gatayas tisraḥ prānte iti ṣaḍ īritāḥ.
349. Pratyekaṃ gadyam etena gatiṣaṭkena bhidyate.
Ṣoḍhā tato gadyabhedāḥ. Ṣaṭtriṃśad gateḥ kīrtitāḥ.
350. Sālaṃkāraṃ sagamakaṃ gadyam oṃkārapūrvakaṃ

340. When it is composed with a break in the original style of writing (*rīti*), it is called *khaṇḍa* (lit. "broken"). [A *gadya* composed according to the rules of a *campū*[144] is called *citra* (lit. "variegated")][145].

341. All varieties of the *gadya* spring from the Sāmaveda. In the *vṛttagandhi* [variety] the style of writing (*rīti*) is the sweet, yet strong and bright Northern style (*pāñcālī*), while the dramatic style (*vṛtti*) is the eloquent one (*bhāratī*).

342. In the *cūrṇa gadya* the style of writing is the sweet, Southern style (*vaidarbhī*), while the dramatic style is grand (*sātvatī*). In the *citra gadya*, however, all styles of writing and all dramatic styles occur.

343. Some people say that in the *citra* variety the style of writing and the dramatic style respectively are the sweet Southern style (*vaidarbhī*) and the graceful style (*kaiśikī*). In the so-called *utkalikā* [variety] the bold dramatic style (*ārabhaṭī*) and the bold Eastern style of writing (*gauḍī*) [are used].

344. In the *lalita* [variety] the graceful dramatic style (*kaiśikī*) and the sweet, yet strong and bright Northern style of writing (*pāñcālī*) are required. In the *khaṇḍa* [variety] the grand dramatic style (*sātvatī*) and the sweet Southern style of writing (*vaidarbhī*) are wonderful.

345. The first two [varieties] (i.e. *vṛttagandhi* and *cūrṇa*) are mentioned in connection with the pacifying sentiment (*śānta rasa*), the next one (i.e. *utkalikā*)[146] [is associated with] love (*śṛṅgāra*), the fourth one (i.e. *lalita*)[147] with mirth (*hāsya*) and the last two [varieties] (i.e. *khaṇḍaka* and *citra*)[148] [are associated with] love.

346-347. The following six movements (*gati*) of the *gadya* song are mentioned by the musicologists, viz.: fast, slow, moderate, fast-slow, fast-moderate and moderate-slow. In this connection, the fast movement has many short syllables. The slow movement has very few of them.

348. The moderate movement has an equal amount of various short and long syllables. The last three movements have short and long syllables mixed in different proportions[149]. Traditionally these six movements are mentioned.

349. Each *gadya* [variety] is distinguished by these six movements. The six *gadya* varieties are sixfold. Hence thirty-six movements are mentioned.

350-351. One should sing a *gadya* [section] preceded by a recitation of the syllable *oṃ*[150] and embellished with melodic figures (*alaṃkāra*) and ornamentation of the individual notes (*gamaka*)

gāyet tālena rahitaṃ. Satālaṃ gadyam antarā
351. gītvā svarādyantaṃ, padaṃ dvandvaṃ tālena saṃyutaṃ.
Sa prabandhābhidhā. Gāyet pratyekaṃ dvir vilambitaṃ.
352. Tataḥ prayogaṃ. Tadanu gātur netuś ca nāmanī
gāyed vilambamānena. Punar athāvilambitaṃ
353. satālaṃ tad dvayaṃ gītvā, nyased gadyaṃ vilambitaṃ.
Tenapāṭasvarān tālaṃ varṇaṃ kecid ihābhyucuḥ.
Iti gadyam.
354. Dhruveṇa mātṛkāvarṇapūrvakāni padāni cet
arthavanti pragīyanti, mātṛkā sābhidhīyate.
355. Divyākhyā mānuṣī divyamānuṣī ceti sā tridhā.
Divyākhyā saṃskṛtapadair mārgatālaiś ca gīyate.
356. Mānuṣī prākṛtapadair deśītālaiś ca gīyate.
Mārgadeśīgatais tālair divyamānuṣabhāṣayā
357. racitā mātṛkā tajjñair ucyate divyamānuṣī.
Anibaddhā nibaddheti sa dvedhā. Gadyajādimā.
358. Nibaddhā padyabaddhety evaṃ ṣoḍhā syān mātṛkā.
Padāntarair ihābhogo. Nyāsas tūdgrāham āśritaḥ.
Iti mātṛkā.
359. Vīraraudrarasair baddhā virudair aṅkacāriṇī.
Padair anyaiḥ kṛtābhogaḥ. Tālair iṣṭaiḥ pragīyate.
360. Vāsavī kalikā vṛttā caturthī vīravaty athā
vedottarā jātimaty uciteyaṃ ṣaḍvidhā bhavet.
361. Ekadvitricatuṣpañcasaṃkhyais tālaiḥ kramād imāḥ
pragīyante vāsavyādyāḥ pañca vedottarāntimāḥ.
362. Aṣṭābhir virudair ādyā parā ṣoḍaśabhis tataḥ
dvātriṃśatyā tṛtīyā syād dvāpañcāśadyutā parā

without a musical metre. Having performed, in the interval[151], a *gadya* [section] in a *tāla* with tone syllables (*svara*) at the beginning and at the end, one should sing two regular words (*padaṃ dvandvaṃ*)[152] in a *tāla*. This is the so-called *prabandha* [section]. One should sing each of these two [words] twice in slow tempo.

352-353. Then [one should sing] an improvised phrase (*prayoga*)[153]. Next, one should recite the names of the singer-composer (*gātṛ*) and the main character (*netṛ*) of the song in slow tempo. Then, having sung again the two words in a *tāla*, but in a tempo which is not slow, one should finish the *gadya* in slow tempo. Some people prescribe in this case invocatory syllables, drum syllables, tone syllables and syllables indicating the musical metre (*tāla varṇa*).

This is the *gadya*.

354. When people sing words with a meaning, beginning with syllables representing the letters of the alphabet in regular order[154], this is called an alphabet song (*mātṛkā*).

355. Its three types are: divine (*divyā*), human (*mānuṣī*) and divine-human (*divyamānuṣī*). The divine (*divyā*) type is sung to Sanskrit words in the traditional (*mārga*) musical metres (*tāla*).

356-357. The human (*mānuṣī*) type is sung to Prākrit words in the popular (*deśī*) musical metres. When the *mātṛkā* is composed in the divine language (i.e. Sanskrit) as well as the human language (i.e. Prākrit) and in the traditional as well as the popular musical metres, it is called by the experts *divya-mānuṣī*.

357-358. It has two varieties, viz.: not bound (*anibaddha*) and bound (*nibaddha*). The first variety has a prose text. The bound variety is composed in verse. In this way the *mātṛkā* has six forms. Its *ābhoga*[155] has regular words. The conclusion (*nyāsa*) is based on the *udgrāha*[156].

This is the *mātṛkā*[157].

359. The *aṅkacāriṇī* contains words of praise and is composed in the heroic (*vīra*) and furious (*raudra*) sentiments. Its *ābhoga* section has regular words[158]. It is sung in optional *tāla*.

360. It has six varieties, namely: *vāsavī*, *kalikā*, *vṛttā*, in the fourth place *vīravatī*, next *vedottarā* and *jātimatī*.

361. The five [varieties], i.e. *vāsavī* up to *vedottarā*, are respectively sung in one, two, three, four and five *tāla*.

362-363. The first [variety] has eight words of praise, the next one sixteen, the third one thirty-two, the next one fifty-two, and the fifth

363. virudānāṃ caturyuktaśatena kila pañcamī.
Jātimatyāṃ na niyamas tālasya virudasya ca.
364. Ekaikavirudasyānte svarāḥ pāṭāś ca tenakāḥ
gātavyā. Ivety iṣyante kaiścid rāgāś ca tālaś ca.
365. Niyatāṃ varṇayante. Te dvayaṃ na bahusaṃmatam.
Ity aṅkacāriṇī.
Caturbhiḥ pāṭavirudapadatenair vimiśritaḥ
366. yadṛcchikakramas tenanyāso varṇasvaro mataḥ.
Sa caturdhā svarādīnām ādau vinyāsabhedataḥ.
367. Dvābhyām udgrāharacanā, dvābhyāṃ dhruvapadaṃ bhavet.
Padāntarair ihābhogas. Tālo yaḥ kaścid iṣyate.
Iti varṇasvaraḥ.
368. Ādyasyādyasya bhāgasya padam antyaṃ parasya cet
bhāgasyādau bhavet, tajjñaiś cakravālas tadocyate.
369. Gadyapadyaprabhedena dvividho 'yaṃ prakīrtitaḥ.
Padāntarair ihābhogo. Nyāsas tāladvimānataḥ.
370. Atra tālaś ca rāgaś ca vāñcitaḥ kavivarṇyayoḥ.
Iti cakravālaḥ.
Yasyodgrāhadhruvau pāṭair, ābhogo virudānvitaiḥ
371. padair anyair, grahanyāsaḥ, sa kaivāḍa iti smṛtaḥ.
Dvedhāsau sārthakair arthahīnaiḥ pāṭair vinirmitaiḥ.
372. Pratyekam eṣa dvividhaḥ śuddho miśra iti kramāt.
Hastapāṭair viracitaḥ śuddhaḥ, pāṭāntarānvitaiḥ
373. karapāṭair viracito miśra ity abhidhīyate.
Sārthakāḥ sapadāḥ pāṭā. Apadā arthavarjitāḥ.
374. Anyathānarthakeṣv eṣu kathaṃ sārthakatā bhavet?

one hundred and four. In the case of the *jātimatī* [variety] there is no rule regarding the musical metre or the words of praise.

364-365. At the end of every word of praise tone syllables, drum syllables and invocatory syllables should be sung. In the same way, some people prefer particular *rāga* and *tāla*. They call this a restricted [*aṅkacāriṇī*]. But these two [restricted forms] are not approved of by many people.

This is the *aṅkacāriṇī*.

365-366. When a composition is a mixture of four elements, that is to say, drum syllables, words of praise, regular words and invocatory syllables, which may be used in any order whatsoever, and when the song ends with invocatory syllables, it is considered to be a *varṇasvara*. This [song] has four varieties, since it is possible to place one of the four elements, tone syllables, etc. at the beginning.

367. The structure of the *udgrāha* is based on two of the elements, the refrain (*dhruvapada*) contains [the other] two. In this case the *ābhoga* has regular words. Any *tāla*[159] whatsoever may be used.

This is the *varṇasvara*.

368. When the last word (*pada*)[160] of every preceding section (*bhāga*) appears at the beginning of every following section, the experts call it a *cakravāla* (lit. "circle").

369. They say that this [song] has two varieties, namely a prose and a verse variety. In this song the *ābhoga* has regular words. The conclusion is in the *tāla*'s diminution.

370. In this case the *tāla* and the *rāga* should be as required by the composer and be in accordance with the main character of the song.

This is the *cakravāla*.

370-371. A [composition] of which the *udgrāha* and the *dhruva* have drum syllables, whereas the *ābhoga* has regular words mixed with words of praise, while the introduction (*graha* = *udgrāha*)[161] is used as a conclusion (*nyāsa*), is considered to be a *kaivāḍa*. It has two varieties, i.e. with meaningful or with meaningless drum syllables.

372-373. Each [variety] has two forms, i.e. a pure (*śuddha*) form and a mixed one (*miśra*). It is pure, when it contains syllables indicating the strokes on the drum (*hasta-pāṭa*), but it is called mixed, when it has drum syllables (*kara-pāṭa*) as well as syllables indicating other instrumental techniques (*pāṭāntara*)[162].

373-374. Drum syllables with a meaning contain words. Those without a meaning do not contain words. Would it otherwise be possible that meaningless drum syllables have a meaning?

Etallakṣmā prabandho yas tannāmādyabhidhānavān
375. syād asau, tenakaivāḍaḥ padakaivāḍa ity api.
Asyābhogasya virudaḥ. Karaṇe lakṣmam īdṛśam.
Iti kaivāḍaḥ.
376. Chandasā kalahaṃsena baddho jhampāditālataḥ
gīyate yaḥ prabandho, 'sau kalahaṃsaḥ. Sa ca dvidhā
377. varṇajo mātrikaś ceti. Pratyekaṃ tāv ubhau dvidhā
padyajo gadyajaś ceti. Tatrādyavidhir ucyate.
378. Ādau gītvā padāny svarān gāyed vicakṣaṇaḥ.
Padyaje tu svarān gītvā tataḥ padaniveśanaṃ.
379. Padair anyaiḥ svarāntaiḥ syāt atrābhogaś caturṣv api.
Nyāsaś caturvidhe 'py asmin kalahaṃse svarair bhavet.
Iti kalahaṃsaḥ.
380. Toṭakachandasā baddhaḥ padānte svarasundaraḥ
toṭako. Yena kenāpi tālenāyaṃ pragīyate.
381. Gadyapadyagatā bhedā bhavanti kalahaṃsavat.
Iti toṭakaḥ.
Karaṇākhyena tālena dvipadī parigīyate.
382. Śuddhā pūrṇā ca mātrā ca khaṇḍā tārā ca mānavī
caṇḍikā dhṛtir ity aṣṭa bhedā sā syāt. Tad ucyate.
383. Eka syāc chagaṇaḥ pañca cagaṇā gurur antataḥ
atra ṣaṣṭadvitīyau sto jagaṇāv. Īdṛśaiḥ kramāt
384. caturbhiś caraṇair baddhā śuddhā dvipadikā matā.
Śuddhā gurvadhikaiḥ pādaiḥ pūrṇā dvipadikocyate.
385. Śuddhāyā jagaṇaḥ ṣaṣṭo yadā pārśvalavarjitaḥ,
tadā mātrādvipady uktā. Khaṇḍā śuddhārdhalakṣaṇā.
386. Chagaṇena caturbhiś ca yagaṇai racitāṅghribhiḥ
caturbhir dvipadī tārā. Dvipadī mānavī bhavet
387. chenaikena cayugmena racitāṅghricatuṣṭayā.

374-375. When a composition has a special characteristic, the term indicating that characteristic is the first part of its name. For example: *tena-kaivāḍa* and *pada-kaivāḍa*. Its *ābhoga* contains words of praise. These are its characteristics, when it is composed.

This is the *kaivāḍa*.

376-377. A song composed in the poetical metre *kalahaṃsa*[163] and sung in the musical metres *jhampā*[164], etc. is a *kalahaṃsa*. It has two forms, i.e. a syllable-based (*varṇaja*) form and a mora-based (*mātrika*) one.

377-378. These two forms each have two varieties, i.e. a verse (*padyaja*) and a prose (*gadyaja*) variety. The first variety should be performed in the following manner: The expert should first sing regular words and next sing tone syllables. In the prose variety he should first sing the tone syllables and next the words.

379. In this song the *ābhoga* has regular words ending with tone syllables in all the four [varieties]. The conclusion has tone syllables in the four varieties of the *kalahaṃsa*.

This is the *kalahaṃsa*.

380-381. The *toṭaka* song is composed in the poetical metre *toṭaka*[165] and is embellished with tone syllables at the end of every line (*pada* = *pāda*)[166]. It is sung in any *tāla* whatsoever. Its varieties in prose and verse are like those of the *kalahaṃsa*.

This is the *toṭaka*.

381-382. A *dvipadī*[167] is sung in the *tāla* named *karaṇa*[168]. It has eight forms, viz.: pure (*śuddhā*), full (*pūrṇā*), measured (*mātrā*), broken (*khaṇḍā*), high (*tārā*), female (*mānavī*), passionate (*caṇḍikā*) and steady (*dhṛti*). This will be explained.

383-384. One *cha*-foot (S S S), five *ca*-feet (S S)[169] and a final *guru* (S), while the sixth and the second feet are *ja*-feet (I S I). When the song contains four lines (*caraṇa*) with such a structure, it is considered to be a pure (*śuddha*) *dvipadikā*. When a *guru* (S) is added to its lines, the pure *dvipadikā* is called full (*pūrṇa*).

385. When the sixth *ja*-foot (I S I) of the pure form is missing its two lateral, short syllables (*la* = *laghu*: I), it is called a measured (*mātrā*) *dvipadikā*. The broken (*khaṇḍa*) form has the characteristics of half a pure *dvipadikā*.

386-387. The high (*tārā*) *dvipadī* has four lines consisting of a *cha*-foot (S S S), four *ya*-feet (I S S) [and an additional long syllable (*guru*: S)][170]. The female (*mānavī*) *dvipadī* has four lines consisting of one *cha*-foot (S S S) and two *ca*-feet (S S)[171].

Payugmena nalābhyāṃ ca guruṇā ca vinirmitaiḥ
388. caturbhiś caraṇair baddhā dvipadī caṇḍikā matā.
Chāc cais tribhir viracitaś caturaṅghrir dhṛtir matā.
389. Ārdhānte caraṇānte vā dvipadīnāṃ svarān kṣipet.
Kecid icchanti gamakān. Ābhogas tu padāntaraiḥ.
390. Udgrāheṇa bhaved nyāsas tālamānadvayena vā.
Iti dvipadī.
Svecchayā gadyapadyābhyāṃ rāgeṇaikena kenacit
391. tālārṇavaḥ prakartavyas tālair bhūritarair yutaḥ.
Iti tālārṇavaḥ.
Rāgāṇāṃ yatra saṅghātaḥ sa syād rāgakadambakaḥ.
392. Nandyāvartaḥ svastikaś ca padmapatro 'ntargarbhakaḥ
bhramarāmreḍitau ceti ṣaṭprakāro 'yam iṣyate.
393. Eteṣāṃ lakṣaṇaṃ brūmaḥ kramāl lakṣyānurodhataḥ.
Nandyāvartaś catuṣkhaṇḍo, nānārāgavirājitaḥ
394. tālaiś caturbhir gātavyo yair niboddhuṃ kaviḥ kṣamaḥ.
Anye pañcāpi pūrvasmāt pūrvasmād uttarottaraṃ
395. bhavanti dviguṇais tālaiḥ khaṇḍaiś ca svastikādayaḥ.
Anyaiḥ padaiḥ syād ābhogo eteṣāṃ virudānvitaḥ.
396. Nyāsas tāladvimānena syād udgrāheṇa vā bhavet.
Padam ādau virāme vā svaraiḥ pāṭaiś ca tenakaiḥ
397. vyastair dvābhyāṃ samastair vā saṃyutaṃ khaṇḍam ucyate.
Pratikhaṇḍaṃ kecid āhur virudāny api tadvidaḥ.
398. Pratyekam ekako bhedas. Trividhaḥ syād ayaṃ tataḥ
vṛttaiś caturbhir iti yad uktaṃ ratnākarādibhiḥ.
399. Tatra vṛttaṃ bhavet khaṇḍaṃ svarāder atra vartanāt.
Tālānām iva rāgāṇāṃ saṃkhyā kaiścid ihāhṛtā.
400. Sā ca rāgair anāvṛttair āvṛttair. Niyamaḥ kṛtaḥ?
Anāvṛtais tu nirmāṇaṃ durghaṭaṃ bhramarādike.

387-388. The passionate (*caṇḍikā*) *dvipadī* is traditionally composed in [stanzas of] four lines consisting of two *pa*-feet (S S I) and a *na*-foot (I I I)[172] plus a short (I) and a long (S) syllable. When the four lines contain a *cha*-foot (S S S) and three *ca*-feet (S S), it is a steady (*dhṛti*) *dvipadī*.

389-390. At the end of the first half of a line or at the end of a whole line of the *dvipadī* [stanzas] one may add tone syllables (*svara*)[173], but some people prefer musical embellishments (*gamaka*). The *ābhoga* has other words[174]. One may use the *udgrāha* or the *tāla*'s diminution as a conclusion.

This is the *dvipadī*.

390-391. A *tālārṇava* may be composed at will, in prose or verse, in any *rāga* whatsoever and in a large number of *tāla*.

This is the *tālārṇava*.

391-392. When there is a combination of a number of *rāga* [in one composition], it is a *rāgakadamba*[175]. It has six varieties, viz.: *nandyāvarta*, *svastika*, *padmapatra*, *antargarbha*, *bhramara* and *amreḍita*.

393-394. We shall explain their characteristics one by one with reference to musical practice. *Nandyāvarta* has four sections (*khaṇḍa*), excells by its many different *rāga* and must be sung in four *tāla* which the poet is able to understand.

394-395. The five other varieties, *svastika*, etc., each have twice as many *tāla* and sections (*khaṇḍa*) as the preceding variety. Their *abhoga* has regular words (*pada*), but also contains words of praise (*viruda*).

396-397. As a conclusion one may use the *tāla*'s diminution or the *udgrāha*. A regular word phrase (*pada*) which has, at the beginning or at the end, tone syllables, drum syllables and invocatory syllables – one by one, two at a time, or all at once -, is called a section (*khaṇḍa*). Those who are skilled in this composition also perform words of praise in every section.

398-399. Each time one type [of phrase is used]. Henceforth, it (i.e. the *nandyāvarta* type of *rāgakadamba*) has three types in its four metrical sections. This is what is said in the Ratnākara[176] and other musicological works. As a result of the development of tone syllables (*svara*) and the other phrasal elements the metrical section (*vṛtta*) becomes a musical section (*khaṇḍa*). In this connection an equal number of *rāga* and *tāla* is recommended by some people.

400-401. This [number] may refer to non-repeated or to repeated *rāga*. Why this rule? In *bhramara* and the other varieties of *rāgakadamba*[177] composing without repeating [*rāga*] is difficult.

401. Tasmād rāgair anāvṛttair āvṛttair vā yathāruci
geyo rāgakadambaḥ syāt ṣaḍbhir aṅgaiḥ samanvitaḥ.
402. Sāgaro vāsavanṛpau mahattara iti kramāt
nāmāntareṇa catvāro nandyāvartādikānyathā.
403. Dvīpākhyaṃ saptabhiḥ khaṇḍair bhānuṃ dvādaśabhis tathā
tālaiś ca khaṇḍasaṃkhyākair āhur bhedadvayaṃ paraṃ.
404. Gadyena racitas tālenaikenaiva pragīyate
nandyāvartābhidho nānārāgaḥ syād iti kecana.
Iti rāgakadambakaḥ.
405. Āryayā hayalīlena chandasā vā vinirmitaṃ
padyaṃ gadyaṃ vā tālena hayalīlena gīyate
406. yady, ayaṃ hayalīlaḥ syāt prabandho. Navadhā ca saḥ.
Tatrāṣṭadhā bhavet padyaṃ gadyam ekavidhaṃ bhavet.
407. Satālaṃ prathamārdhaṃ ced dvitīyārdham atālakaṃ,
dvitīyārdhaṃ satālaṃ tat prathamārdham atālakaṃ
408. satālaṃ dvayam apy ardham āryāyā yadi gīyate,
tadā bhedās trayaḥ padye. Caturtho 'tha prakāśate.
409. Ardham ādyaṃ svarair yuktaṃ dvitīyaṃ virudair yuktaṃ
āryāyā dvayam apy etat satālaṃ bhedam antimam.
410. Hayalīlakṛte padye 'py evaṃ bhedacatuṣṭayaṃ.
Kasmiṃścit tāle yaḥ kaścid hayalīle 'thavā bhavet.
411. Atra pūrvārdham udgrāha uttarārdhaṃ dhruvo bhavet.
Padāntaraiḥ syād ābhoga, udgrāhe nyāsa iṣyate.
412. Najabhajabhajā bhaś ca lagau ca hayalīlakaḥ.
Yathā jayati ripūn aryasakalakavivandyamahiśā malikaśarakaḥ.
Iti hayalīlaḥ.

Therefore a *rāgakadamba* may be sung at will with non-repeated or repeated *rāga*, while it contains the six phrasal elements (*aṅga*).

402. *Sāgara*, *vāsava*, *nṛpa* and *mahattara* respectively are the four other names of *nandyāvarta* and the other *rāgakadamba* varieties.

403. People mention two additional varieties, that is to say, *dvīpa*, having seven sections, and *bhānu*, having twelve sections, each containing a number of *tāla* corresponding to the number of their sections.

404. Some people say that the *rāgakadamba* variety named *nandyāvarta* is composed in prose and sung in one *tāla*, although it has different *rāga*.

This is the *rāgakadamba*.

405-406. When a poem composed in the poetical metres *āryā*[178] or *hayalīla*[179], or a prose text, is sung in the *tāla hayalīla*[180], it is a *hayalīla* composition. It can be set to music in nine ways: as a poem in eight ways and as a prose text in one way.

407-408. There are three varieties in the metrical type:

1. When the first half of the *āryā* metre is sung in the *tāla*, while the second half is without *tāla*;
2. when the second half is sung in the *tāla*, while the first half is without *tāla*;
3. when both halves are sung in the *tāla*. A fourth variety will be shown next.

409. When the first half of the *āryā* metre contains tone syllables, the second half has words of praise, while both halves are rendered in the *tāla*, it is the last (i.e. the fourth) variety.

410. When the poem is composed in the metre *hayalīla*, there are, in the same way, four varieties. It may be a setting in any *tāla* whatsoever, or in the *tāla hayalīla*.

411. In this composition the first half [of the stanza] is the *udgrāha*, while the second half is the *dhruva*. The *ābhoga* has regular words and the *udgrāha* is used as a conclusion.

412. The poetical metre *hayalīla* has the following structure: a *na*-[foot] (I I I), a *ja*-[foot] (I S I), a *bha*-[foot] (S I I), a *ja*-[foot] (I S I), a *bha*-[foot] (S I I), a *ja*-[foot] (I S I), a *bha*-[foot] (S I I), a *la[ghu]* (I) and a *gu[ru]* (S). For example: *jayati ripūn aryaḥ sakalakavivandyamahiśā malikaśarakaḥ* ("The great Shah, Malika Śaraka[181], who is praised by all poets, defeats the enemies").

This is the *hayalīla*.

Chandasā yat krauñcapadanāmnā viracitaṃ bhavet
413. tad gītaṃ pratitālena vastu krauñcapadābhidhaṃ.
Nyāsaś cāsya svaraiḥ kāryo. Gadyenainaṃ pare jaguḥ.
414. Bhamasabhā nāś catvāro gaś ca krauñcapadābhidhaḥ.
Iti krauñcapadaḥ.
Artho 'bhilaṣito yatra svaravarṇaiḥ prakāśate
415. sa svarārthaḥ. Sa ca dvedhā śuddho miśra iti kramāt.
Ekādisaptaparyantasvaravarṇair viśeṣitāḥ
416. varṇā yatrārthavantaḥ syuḥ, sa śuddha iti kathyate.
Yatra vyastaḥ samasto vā svaravarṇaḥ padāntaraiḥ
417. saṃyojyo gīyate, so 'sau svarārtho miśra iṣyate.
Ekādhikaiḥ svarair yogān miśro 'yaṃ saptadhā mataḥ.
418. Bhavanti dvisvarādīnāṃ kramākramaniyojanāt
bhedā aneke. Dhruvakodgrāhau gītānusārataḥ.
419. Padāntaraiḥ syād ābhogo. Nyāsa udgrāhato mataḥ.
Yasya rāgasya yāvantaḥ svarās, tāvadbhir eva taiḥ
420. śuddho miśraś ca kartavyaḥ svarārtho rāgamaṅgalaḥ.
Atra tālo na niyataḥ. Śeṣaṃ karaṇavan mataṃ.
Iti svarārthaḥ.
421. Udgrāhadhruvakau yasyā maṇṭhakaṅkālavarjanāt
kenacit tālayugmena gīyate gītavedibhiḥ
422. yatiḥ samāsamātrāsu bhaven, melāpakaṃ na vā,
yasyāṃ ḍheṅkīvad aparaṃ cihnaṃ, sā dhvanikuṭṭanī.
Iti dhvanikuṭṭanī.
423. Caturmātraiḥ saptagaṇair ekeṇa guruṇādhikaiḥ
āryāyāḥ pūrvam ardhaṃ syād. Uttarārdham apīdṛśaṃ.
424. Viṣame jagaṇo nāsyāṃ. Ṣaṣṭe 'sāv athavā nalau.
Uttarārdhe tu ṣaṣṭo 'syāṃ syād gaṇo laghur ekakaḥ.

412-413. A piece (*vastu*)[182] composed in the poetical metre *krauñcapada*[183] and sung in *pratitāla*[184] is called a *krauñcapada*. Its conclusion consists of tone syllables. Other people have sung it in prose.

414. The metre *krauñcapada* has the following structure: a *bha*-[foot] (S I I), a *ma*-[foot] (S S S), a *sa*-[foot] (I I S), a *bha*-[foot] (S I I), four *na*-[foot] (4 x I I I) and a *guru* (S).

This is the *krauñcapada*.

414-415. When any meaning one likes is expressed in tone syllables (*svaravarṇa*), this is a *svarārtha*. This song has two forms, a pure (*śuddha*) form and a mixed (*miśra*) one.

415-416. When the syllables, which are distinguished by one to seven tone syllables, have a meaning, it is called pure (*śuddha*).

416-417. When the tone syllables, separately or together, are sung in combination with regular words, it is called a mixed (*miśra*) *svarārtha*.

417-418. Since this combination may contain one tone syllable or more than one (i.e. up to seven tone syllables), the mixed form is considered to be sevenfold. By using the regular as well as the irregular order of two or more than two tone syllables one gets numerous varieties. According to these rules the *dhruva* and the *udgrāha* are sung[185].

419-420. The *ābhoga* has regular words. Traditionally the *udgrāha* functions as a conclusion. The pure and the mixed *svarārtha*, which are auspicious songs in a *rāga* (*rāgamaṅgala*), should be performed with as many tone syllables as there are in a [particular] *rāga*. In this composition the *tāla* is not fixed. For the rest it is similar to a *karaṇa*[186].

This is the *svarārtha*.

421-422. [A composition] of which the *udgrāha* and the *dhruva* are sung by the experts of vocal music in two optional *tāla*, excepting *maṇṭha* and *kaṅkāla*, in which the caesura comes after an even number of morae and which has no *melāpaka*, while the other characteristics are just as in the *ḍheṅkī*[187], is a *dhvanikuṭṭanī*.

This is the *dhvanikuṭṭanī*.

423-424. The first half of the *āryā* metre has seven feet of four morae plus an additional long syllable. Its second half is identical. In this metre there is no *ja*-foot (I S I) in the odd (i.e. the first, third, fifth and seventh) [feet]. Or, in the sixth [foot] there is the aforementioned [*ja*-foot], or a *na*-[foot] (I I I) plus a short syllable (*la* = *laghu*). In the latter half of this metre this sixth [foot] consists of a single *laghu*.

425. Pūrvārdhe cen nalau ṣaṣṭe padaṃ tasya dvitīyalāt.
Saptame cen nalau tasya yatiḥ syāt prathamāl laghoḥ.
426. Uttarārdhe pañcame nle mukhalāc ca padaṃ laghoḥ.
Idaṃ lakṣaṇam āryāyāḥ sāmānyaṃ parikīrtitaṃ.
427. Āryāyāś caraṇasyānte svarāḥ syur athavā dalāt.
Pūrvasmād īdṛśaṃ gītvā dvir āryāyāḥ puro dalaṃ
428. dhātvantareṇa gātavyam uttarārdhaṃ svarānvitaṃ.
Padāntaraiḥ syād ābhoga. Udgrāheṇaiva mokṣaṇaṃ.
429. Tālarāgau na niyatau kiṃ tv iṣṭau kavivarṇyayoḥ.
Lakṣmī vṛddhis tato buddhir līlā lajjā kṣamā tataḥ
430. Dīrghā gaurī ca rātriś ca jyotsnā chāyā ca kāntikā
mahī matiś ca kīrtiś ca tato jñeyā manoramā
431. rohiṇī ca viśālā ca vasudhā ca tataḥ śivā
hariṇī ca tataś cakrā sārasī kurarī tathā
432. haṃsī vadhūr iti jñeyā āryā ṣaḍviṃśatiḥ kramāt.
Ṣaṣṭaṃ gaṇaṃ parityajya gaṇair anyair gurūkṛtaiḥ
433. lakṣmī. Śeṣāḥ kramāt kāryā ekaikagurubhañjanāt.
Asyā bhedāḥ pare jñeyāś chandaḥśāstreṇa dhiṣaṇaiḥ.
434. Anyair āryāprabandhasya gānam anyādṛg ucyate.
Ālāpaṃ pratimaṇṭhena kṛtvā gāyet tataḥ paraṃ
435. āryāyāḥ prathamaṃ pādaṃ svaraiḥ, pāṭaiḥ dvitīyakaṃ,
tṛtīyaṃ tenakais, turyaṃ caraṇaṃ gamakaiḥ saha
436. tato virudam. Ābhogo rāgais tālaiś ca vāñcitaiḥ.
Ity āryā.
Āryaiva kathyate gāthā baddhā prākṛtabhāṣayā.
437. Sā ṣaṭpadī pañcapadī tripady api ca bhaṇyate.
Āryāvad eva gāthāsu gurubhaṅgasamudbhavāḥ
438. bhedā lakṣmyādayo jñeyāḥ. Śeṣam āryāvad iṣyate.
Iti gāthā.

425-426. If in the first half the sixth [foot] is a *na*-foot plus a *laghu*, the caesura (*pada* = *yati*) comes before its second *laghu*. If the seventh [foot] is a *na*-foot plus a *laghu*, the caesura comes before the first *laghu*. In the latter half the caesura comes in the fifth *na*-foot plus *laghu* before the former of the two *laghu*. This is the definition of the *āryā* metre which is generally mentioned.

427-428. In the *āryā* composition tone syllables appear at the end of a line (i.e. a quarter of the verse), or halfway[188] the verse. Having first sung the first half of the *āryā* twice in the same way, one should sing the latter half to a different melody and with tone syllables. The *ābhoga* has regular words. One should conclude with the *udgrāha*.

429-432. The *tāla* and the *rāga* are not fixed, but should be as required by the composer and the main character of the song. One should know that *lakṣmī*, *vṛddhi*, *buddhi*, *līlā*, *lajjā*, *kṣamā*, *dīrghā*, *gaurī*, *rātri*[189], *jyotsnā*, *chāyā*, *kāntikā*, *mahī*, *mati*, *kīrti*, *manoramā*, *rohiṇī*, *viśālā*, *vasudhā*, *śivā*, *hariṇī*, *cakrā*, *sārasī*, *kurarī*, *haṃsī* and *vadhū* are the twenty-six varieties of the *āryā*.

432-433. When, with the exception of the sixth foot, the other feet only consist of long syllables, it is the *lakṣmī* variety. The other varieties will be formed by splitting up each time one long syllable [into two short ones].

433-434. Its other varieties will be understood by the experts in metrical science. Regarding the singing of the *āryā* composition other people hold a different view.

434-436. Having performed an *ālāpa* in the *tāla pratimaṇṭha*[190], one should next sing the first line of the *āryā* verse with tone syllables, the second line with drum syllables, the third with invocatory syllables the fourth with musical embellishments (*gamaka*) and next words of praise. Then the *ābhoga*[191] [with regular words] and optional *rāga* and *tāla*.

This is the *āryā*.

436-438. When the *āryā* is composed in a vernacular language, it is considered to be a *gāthā*[192]. It is called six-liner (*ṣaṭpadī*), five-liner (*pañcapadī*) and three-liner (*tripadī*). One should know that in the *gāthā* song varieties such as *lakṣmī*[193], etc., are formed just as in the *āryā* by splitting up the long syllables. The rest should be the same as in the *aryā* composition.

This is the *gāthā*.

Dvipathena chandasā yaḥ prabandho dvipathas tu saḥ.
439. Saṃskṛtaiḥ syād dvipathakaḥ; prākṛtair dohakaḥ smṛtaḥ.
Yaḥ kaścid atra tālaḥ śyād. Ābhogaś ca padāntaraiḥ.
440. Svarair asya bhaven nyāsas tālamānadvayena vā.
Atālaṃ gānam etasya prabandhasya viduḥ pare.
441. Satālas tālahīno vā prabandho 'yaṃ caturvidhaḥ.
Svarair yuktas tu tatrādyo, dvitīyo gamakānvitaḥ
442. svaraiḥ sagamakair yuktaḥ tṛtīyaḥ syāc, caturthakaḥ
dvābhyāṃ vivarjitaḥ. So 'yaṃ pratyekaṃ navadhā bhavet.
443. Sāraso bhramaro haṃsaḥ kuraraś candralekhakaḥ
kuñjaras tilako haṃsakrīḍo 'py atha mayūrakaḥ.
444. Trayodaśakalā oje, same dvādaśa sārase.
Mātrāś caturdaśāyugme bhramare, bhānavaḥ same.
445. Trayodaśakalā yugme haṃse, pañcadaśāyuji.
Trayodaśāsame mātrāḥ kurare, manavaḥ same.
446. Candralekhe pañcadaśa viṣame, bhānavaḥ same.
Trayodaśa kalā oje kuñjare, tithayaḥ same.
447. Tilake tithayo mātrā oje syur, manavaḥ same.
Haṃsakrīḍe kalā yugme ṣoḍaśa syus, trayodaśa
448. viṣame syuḥ kalā. Lakṣma mayūrasyātha kathyate.
Ced eṣām ardhayoḥ prānte pañcādyair laghubhiḥ śikhā
449. śikhādvipatham āhus taṃ mayūram api tadvidaḥ.
Vyatyaye 'py atra pādānāṃ bhedāḥ syuḥ sārasādayaḥ.
450. Ekaṃ vā caraṇaṃ dvau vā tripādāś caturo 'thavā
dvipathānāṃ sakṛd dvir vā gāyed atra yathāruci.
Iti dvipathaḥ.
451. Karṇāṭabhāṣayā baddho varṇatālena gīyate,
virudair anvitābhogaḥ, prabandho varṇa ucyate.
452. Trividho 'yaṃ. Tryaśravarṇenādyaḥ syāt, tatparo bhavet
caturaśrādivarṇena, miśravarṇena tatparaḥ.
Iti varṇaḥ.

438-440. A composition in the *dvipatha* (= *dodhaka*)[194] metre is a *dvipatha*. The *dvipatha* is in Sanskrit; in Prākrit it is traditionally known as a *dohaka* (= *dohā*). In this song any *tāla* whatsoever may be [used]. The *ābhoga* has regular words. Its conclusion may consist of tone syllables or may be based on the *tāla*'s diminution. Other people think that this composition is sung without *tāla*.

441-442. With *tāla* or without *tāla*, this composition has four varieties. The first variety contains tone syllables; the second one has musical embellishments (*gamaka*); the third one contains tone syllables as well as musical embellishments, while the fourth one is missing both these elements.

442-443. Each of them has nine forms, viz.: *sārasa*, *bhramara*, *haṃsa*, *kurara*, *candralekha*, *kuñjara*, *tilaka*, *haṃsakrīḍa* and *mayūraka*.

444. In the *sārasa* [form] there are thirteen morae in the odd lines, but twelve in the even lines. In the *bhramara* [form] there are fourteen morae in the odd lines and twelve in the even lines.

445. In the *haṃsa* [form] there are thirteen morae (*kalā* = *mātrā*) in the even lines and fifteen in the odd lines. In the *kurara* [form] there are thirteen morae in the odd lines and fourteen in the even lines.

446. In the *candralekha* [form] there are fifteen morae in the odd and twelve in the even lines. In the *kuñjara* [form] there are thirteen morae in the odd and fifteen in the even lines.

447-448. In the *tilaka* [form] there are fifteen morae in the odd and fourteen in the even lines. In the *haṃsakrīḍa* [form] there are sixteen morae in the even and thirteen in the odd lines.

448-449. Next the characteristics of the *mayūra* [form] will be explained. When at the end of both halves of the verse of these [varieties] there is a crown-phrase (*śikhā*)[195] with five or more than five short syllables, the experts call it a *śikhādvipatha*, but also a *mayūra*. When the lines are inverted[196], *sārasa* and the other forms are also possible.

450. One may sing every single line, every two, three or four lines of the *dvipatha* as one likes, once or twice. This is the *dvipatha*.

451. When a song composed in the *karṇāṭaka* language is sung in the *tāla varṇa* and when its *ābhoga*[197] contains words of praise , this composition is called a *varṇa*.

452. It has three varieties. The first variety is in the *tāla tryaśravarṇa*[198]; the next variety is in the *tāla caturaśravarṇa*[199]; the last variety is in the *tāla miśravarṇa*[200]. This is the *varṇa*.

453. Vṛttaṃ vṛttābhidhachandas. Tac ca tālena gīyate
iṣṭena. Tasya pādānte vṛttānte vā svarān sudhīḥ
454. gāyet. Padāntarair asya bhaved ābhogakalpanā.
Kecit pramāṇikādīni yāni vṛttāni tāny api
455. svarāntacaraṇāni syuḥ svarāntāny asvarāṇi vā.
Chandojātikṛtenāṅghrivargāṇāṃ niyamena ca
456. vartanād varṇamātrāṇāṃ gaṇānāṃ vṛttam ucyate.
Samam ardhasamaṃ ceti viṣamaṃ ceti tat tridhā.
Iti vṛttaṃ.
457. Dvipadyā yasya pūrvārdham uttarārdhaṃ tu tenakaiḥ
vyutkrameṇāpi racitaḥ, sa ghaṭas. Tenamuktikaḥ.
458. Padāntarair ihābhogas. Tālo yaḥ kaścid iṣyate.
Iti ghaṭaḥ.
Chandasā kandasañjñena racitaḥ kanda ucyate.
459. Āryāyā iva gītiḥ syād, yatra tālas tu neṣyate.
Pūrvārdham uttarārdhaṃ ca yadā gurvadhikaṃ bhavet
460. āryāyā, sa bhavet kandaḥ. Śeṣam āryāvad iṣyate.
Karṇāṭalāṭagauḍādibhāṣāviracitaiḥ padaiḥ
461. asya pāṭaiś ca bandhaḥ syāt. Vīraś cātra raso mataḥ.
Ābhogo 'nyaiḥ padair asya kartavyo virudānvitaḥ.
462. Mokṣas vāsya bhavet pāṭaiḥ. Kecit tālam ihābhyāhuḥ
kandukākhyaṃ. Na tad uktaṃ prācāṃ granṭheṣv adarśanāt.
463. Bhedāḥ syur asya pavano ravir dhanadapāvakau
indraḥ sa[mudro] varuṇaś candro mahīndro madhumādhavau
464. kāmadhvajo jayantaś ca madhupaḥ śukasārasau
mayūrasiṃhahariṇagajāḥ kādambakūrmakau
465. nayaś ca vinayākhyaś ca vikramotsāhasañjñakau
dharmārthakāmā ity evam ekonatriṃśad īritāḥ.
466. Triṃśadguruḥ syāt pāvanaḥ. Pāvaṇākhyādayo bhidāḥ
ekaikagurubhaṅgena vidhātavyāḥ kramād iha.
Iti kandaḥ.

453-456. A *vṛtta* is [composed] in the poetical metre called *vṛtta*[201]. It may be sung in any *tāla* one likes. At the end of a line or at the end of the *vṛtta* [stanza] the expert may sing tone syllables[202]. The *ābhoga* should be set to regular words. According to some people the *pramāṇikā*[203] and the other *vṛtta* varieties may have lines ending with tone syllables, may conclude with tone syllables or may miss them altogether. Since the development of its metrical feet, based on syllables or morae, is in accordance with the classification of metres and the rules of grouping them into lines, it is called *vṛtta*. Its three varieties are: equal (*sama*)[204], semi-equal (*ardhasama*)[205] and unequal (*viṣama*)[206]. This is the *vṛtta*.

457-458. A song the first half of which has [regular words in] the *dvipadī*[207] metre, while its second half has invocatory syllables, or which has these [elements] in reverse order, is a *ghaṭa*. Its conclusion contains invocatory syllables. Its *ābhoga* has regular words. Any *tāla* whatsoever may be used. This is the *ghaṭa*.

458-460. A song composed in the poetical metre named *kanda* is called a *kanda*. It is like the *āryāgīti* metre[208], but in this case no *tāla* is required. When the former and the latter half of the *āryā* metre[209] have an additional long syllable, it is a *kanda* (= *āryāgīti*).

460-461. The rest is like the *āryā* metre. Its text (*bandha*) may consist of words composed in *Karṇāṭaka* (Kannada), *Lāṭa* (Gujarātī), *Gauḍa* (Bengālī) and other vernacular languages, as well as drum syllables. According to the tradition heroism (*vīra*) is its sentiment (*rasa*). The *ābhoga* should be composed in regular words, combined with words of praise.

462. Or, its conclusion is set to drum syllables. Some people mention in this connection the *tāla kanduka*[210]. But this [*tāla*] is not mentioned in the ancient treatises, because it was not known [in those days].

463-465. Varieties of this [composition] are: *pavana*, *ravi*, *dhanada*, *pāvaka*, *indra*, *samudra*, *varuṇa*, *candra*, *mahīndra*, *madhu*, *mādhava*, *kāmadhvaja*, *jayanta*, *madhupa*, *śuka*, *sārasa*, *mayūra*, *siṃha*, *hariṇa*, *gaja*, *kādamba*, *kūrmaka*, *naya*, *vinaya*, *vikrama*, *utsāha*, *dharma*, *artha* and *kāma*. These are the twenty-nine [varieties] that are traditionally mentioned.

466. *Pāvana* has thirty long syllables. *Pāvana*[211] and the other varieties can be respectively established by splitting up each time a different long syllable [into two short ones]. This is the *kanda*.

467. Āryaiva gajalīlena tālena yadi gīyate
hayalīlaprakāreṇa gajalīlas tad ucyate.
468. Etasmin chandaso bhāvā yāvad bhedacatuṣṭayaṃ.
Iti gajalīlaḥ.
Svarāḥ padānīti pāṭā yasyodgrāhādiṣu triṣu
469. pratyekaṃ syuḥ prabandhasya sa tribhaṅgiḥ. Sa pañcadhā.
Tribhī rāgais tribhis tālair yatrodgrāhādayas trayaḥ
470. krameṇa parigīyante tribhaṅgiḥ prathamas tu saḥ.
Udgrāhādyās trayo yasya tribhir vṛttaiḥ prakīrtitāḥ
471. ekena rāgatālena tribhaṅgir aparas tv ayaṃ.
Tribhaṅgināmnā vṛttena yasyodgrāhādayas trayaḥ
472. rāgeṇa yena kenāpi tribhaṅgiḥ sa caturthakaḥ.
Kecid devanṛpādīnāṃ trayāṇāṃ varṇanātmakaṃ
473. kābhyāṃcid rāgatālābhyāṃ tribhaṅgiṃ pañcamaṃ viduḥ.
Sarveṣv eteṣu bhedeṣu mokṣas tāladvimānataḥ.
474. Matadavanākānalamṛgāṅkatigmāṃśu.....
...........jagaṇair gurubhyāṃ tribhaṅgiḥ.
Iti tribhaṅgiḥ.
475. Svarā padāni virudāḥ pāṭās tenā yathākramaṃ
tālaṃ vinā prabandhānāṃ yad ihāsty aṅgapañcakaṃ
476. tat tenakāntaṃ pāṭāntaṃ virudāntaṃ padāntakaṃ
svarāntaṃ caikayugalatricaturpañcasaṃkhyakaiḥ
477. rāgais tālaiś ca saṃyuktaiḥ prāṇyate, vastusañjñakaṃ.
Tatrādyaḥ pañcabhaṅgiḥ syād, anyāḥ pañcānano 'bhidhaḥ
478. umātilakanāmānyā śrīrāngaḥ śrīvilāsakaḥ.
Iti pañcabhaṅgī pañcānanomātilakaśrīraṅgaśrīvilāsāḥ.

467-468. When, just as in the *hayalīla* composition[212], the *āryā* metre is sung in the *tāla gajalīla*[213], it is called a *gajalīla*. It has four varieties, that is to say, as many varieties as there are musical arrangements (*bhāva*)[214] of its metrical form.

This is the *gajalīla*.

468-469. A composition in the three parts of which – *udgrāha*, etc. – tone syllables, regular words and drum syllables occur separately is called a *tribhaṅgi*. It has five varieties.

469-471. When the three parts, *udgrāha*, etc.[215], are respectively sung in three different *rāga* and three different *tāla*, it is the first [type of] *tribhaṅgi*. When its three parts, *udgrāha*, etc., are sung in three different poetical metres[216], but in one *rāga* and in one *tāla*, it is the next [type of] *tribhaṅgi*.

471-472. [The third type of *tribhaṅgi*[217] is performed in the *tāla tribhaṅgi*[218]]. When its three parts, *udgrāha*, etc., are in the poetical metre *tribhaṅgi*[219] and in any *rāga* whatsoever, it is the fourth type of *tribhaṅgi*.

472-474. When the song describes the three [main] deities, i.e. the king of the gods and the other two gods, in any *rāga* and *tāla* whatsoever, people regard it as the fifth type of *tribhaṅgi*. In all these varieties the conclusion is rendered in the *tāla*'s diminution. The *tribhaṅgi* metre has [seven feet of four morae, excepting] the *ja*-foot (I S I), plus two long syllables.

[Example:] . . . *mata-dava-nāka-anala-mṛgāṅka-tigmāṃśu* . . . ("respected fires: threefold sky, moon and sun").

This is the *tribhaṅgi*.

475-478. When a song has five of the phrasal elements (*aṅga*) of the *prabandha* compositions – tone syllables, regular words, words of praise, drum syllables and invocatory syllables -, excepting the *tāla*[220], in a special order[221], when it concludes with invocatory syllables, drum syllables, words of praise, regular words or tone syllables, and when it is performed in one, two, three, four or five *rāga* and *tāla*, it is called a *vastu*[222]. The first [type] is a *pañcabhaṅgi*, the other [types are]: *pañcānana*, *umātilaka*, *śrīraṅga* and *śrīvilāsa*.

These are the *pañcabhaṅgi*, the *pañcānana*, the *umātilaka*, the *śrīraṅga* and the *śrīvilāsa*.

Yaḥ khaṇḍair aṣṭabhis tālair aṣṭabhiś ca nibadhyate
479. rāgair api ca tāvadbhiḥ, sa syāt śarabhalīlakaḥ.
Kiṃ tv atra khaṇḍaṃ vijñeyaṃ svarapāṭānvitaṃ padaṃ.
480. Anyaiḥ padair ihābhogo na syād rāgakadambavat.
Yasmin śarabhalīlākhyaṃ tālaś chandaś ca vartate
481. svarāḥ pāṭāś ca, taṃ kecid āhuḥ śarabhalīlakaṃ.
Virudaṃ tenakaś ceti dvayaṃ śarabhalīlake
482. neṣyate gītakavibhis. Tenāsau caturaṅgakaḥ.
Iha hi śarabhalīlaḥ kiṃ na jarjate tair aṅgaiḥ?
Iti śarabhalīlaḥ.
Ity ālikramaprabandhāḥ.
483. Atha prakīrṇakān brūmaḥ prabandhān katicid sphuṭaṃ.
Jayaśrī jayamālā ca vijayo harṣavardhanaḥ
484. śrīvardhanaḥ siṃhalīlo haṃsalīlaś caturmukhaḥ
sudarśano dohaḍakaḥ svarāṅkaḥ siṃhavikramaḥ
485. vadanaṃ kandukaś caryā tripadī ca catuṣpadī
paddhaḍī vastuṣaṭpadyāv aḍillaś caturaṅgakaḥ
486. daṇḍakas tripathaḥ siṃhapado harivilāsakaḥ
vīraśrīr maṅgalācāraś caccarī rāhaḍī tathā
487. dhavalo maṅgalo dantī loly ovī ḍhollarīti ca
raṇaraṅgo haṃsapado vartanānandanandanau
488. pratāpavardhano nando nartanaḥ śukasārikaḥ
dhvanir vicitra āmodaḥ śukacañcur manoramaḥ
489. pramodo rasasandoho lalitaḥ stavamañjarī
maṇḍanaḥ siṃhavikrānto ’bhinando haripūrvakaḥ
490. vijayo bhāskaraḥ kīrtilaharī śaśiśekharaḥ
caturbhujomātilakau kamalānandakundakau
491. yugalo vīraśṛṅgāro dhammālir lahacārikā
vijayaś ca jñānaguruḥ prabandhā iti saptatiḥ.
492. Pañcatāleśvaro lakṣmīkīrtir drutavilambitaḥ
haraśarmakaro gaurīpriyo madanavallabhaḥ
493. śrīpradaḥ putrado vīralīlo mativilāsakaḥ
saptatāleśvaro harṣavardhanaś caturānanaḥ
494. śekharaḥ ṣaṭpitāputraḥ śrīkaras tanayapradaḥ
ratilīlaḥ pañcaśaraḥ sarvatobhadro harṣakaḥ
495. gajendragatikaḥ somavallabhaḥ śatrumardanaḥ
pratāpaśekharaḥ saṃpatkaraś ceti kramāt pare
496. ṣaḍviṃśatir maṇṭhakāḥ syur viprakīrṇās tathā sthitāḥ.
Iti ṣaṇṇavatiḥ proktāḥ prabandhā viprakīrṇakāḥ.
497. Yasyodgrāhādayo baddhā padais tenaiḥ svarais tathā
virudair api gīyate tālena ca jayaśriyā
498. sa jayaśrīprabandho. ’sya nyāsas tāladvimānataḥ.
Ābhogaś ca padair anyaiḥ kartavya iti kecana.
Iti jayaśrīḥ.

478-480. A song composed in eight sections, eight *tāla* and the same number of *rāga* is a *śarabhalīla*. One should understand that in this case a section consists of regular words combined with tone syllables and drum syllables. Just as in the *rāgakadamba* the *ābhoga* does not [only] contain regular words[223].

480-481. Some people say that a composition in which a *tāla* and a poetical metre named *śarabhalīla*[224] as well as tone syllables and drum syllables occur is a *śarabhalīla*.

481-482. In a *śarabhalīla* [song] words of praise or invocatory syllables, or both, are not approved by the song poets. Therefore it is a *caturaṅga* (lit. "having four elements"). Is in this case the *śarabhalīla* not called so because of its phrasal elements?

This is the *śarabhalīla*.

These are the *ālikrama* compositions.

483-491. Now we shall clearly explain some of the separate (*prakīrṇa*)[225] *prabandha* compositions. We mention the following seventy *prakīrṇa prabandha*: *jayaśrī*, *jayamālā*, *vijaya* (1), *harṣavardhana*, *śrīvardhana*, *siṃhalīla*, *haṃsalīla*, *caturmukha*, *sudarśana*, *dohaḍa*, *svarāṅka*, *siṃhavikrama*, *vadana*, *kanduka*, *caryā*, *tripadī*, *catuṣpadī*, *paddhaḍī*, [*pañcapadī*] *vastu*, *ṣaṭpadī*, *aḍilla*, *caturaṅga*, *daṇḍaka*, *tripatha*, *siṃhapada*, *harivilāsa*, *vīraśrī*, *maṅgalācāra*, *caccarī*, *rāhaḍī*, *dhavala*, *maṅgala*, *dantī*, *lolī*, *ovī*, *ḍhollarī*, *raṇaraṅga*, *haṃsapada*, *vartanānanda*, *nandana*, *pratāpavardhana*, *nanda*, *nartana*, *śukaśārika*, [*aṅka*]*dhvani*, *vicitra*, *āmoda*, *śukacañcu*, *manorama*, *pramoda*, *rasasandoha*, *lalita*, *stavamañjarī*, *maṇḍana*, *siṃhavikrānta*, *abhinanda*, *harivijaya*, *bhāskara*, *kīrtilaharī*, *śaśiśekhara*, *caturbhuja*, *umātilaka*, *kamalānanda*, *kundaka*, *yugala*, *vīraśṛṅgāra*, *dhammāli*, *lahacārikā*, *vijaya* (2), *jñānaguru*.

492-496. The following twenty-six *maṇṭhaka* songs are also classified as *viprakīrṇa*: *pañcatāleśvara*, *lakṣmīkīrti*, *drutavilambita*, *haraśarmakara*, *gaurīpriya*, *madanavallabha*, *śrīprada*, *putrada*, *vīralīla*, *mativilāsaka*, *saptatāleśvara*, *harṣavardhana*, *caturānana*, *śekhara*, *ṣaṭpitāputra*, *śrīkara*, *tanayaprada*, *ratilīla*, *pañcaśara*, *sarvatobhadra*, *harṣaka*, *gajendragatika*, *somavallabha*, *śatrumardana*, *pratāpaśekhara* and *saṃpatkara*.

These are the ninety-six separate compositions (*viprakīrṇa prabandha*) that have been handed down.

497-498. A song of which the *udgrāha* and the other parts contain regular words, invocatory syllables, tone syllables as well as words of praise, and which is sung in the *tāla jayaśrī*[226], is a *jayaśrī* composition. Its finale is in the *tāla*'s diminution. Some people say that the *ābhoga* is to be set to other regular words. This is the *jayaśrī*.

499. Yasyodgrāhādayo bhāgāḥ pādair jayapadādikaiḥ
racyante, jayamālākhyaḥ prabandhaḥ. Sa punas tridhā
500. medinī nandinī vṛndāvatīty. Etāsu medinī
pragītā jayatāle, nandiny anyena tena ca.
501. Vṛndāvatī jayenānyatālābhyām api gīyate.
Etat trayam api dvedhā pratyekaṃ gadyapadyataḥ.
502. Padair anyair ihābhogo bhavatīty ūcire pare.
Iti jayamālā.
Tenaiḥ svarais tathā pāṭaiḥ padair vijayatālataḥ
503. gīyate, vijayaḥ so 'yaṃ. Vijayas tenamuktikaḥ.
Iti vijayaḥ.
Iṣṭābhyāṃ rāgatālābhyāṃ padaiḥ savirudaiḥ svaraiḥ
504. pāṭair evaṃ kramair yasya bhaved bandhasya kalpanā,
sa pañcāṅgaprabandhaḥ syāt praśasto harṣavardhanaḥ.
Iti harṣavardhanaḥ.
505. Tālamānadvayanyāso virudaiḥ pāṭavarṇakaiḥ
padaiḥ svarair yat kriyate, sa śrīvardhana ucyate.
Iti śrīvardhanaḥ.
506. Svaraiḥ pāṭaiś ca virudais tenakair yo nibadhyate
siṃhalīlena tālena, siṃhalīlaḥ sa kathyate.
Iti siṃhalīlaḥ.
507. Padaiḥ pāṭaiś ca racitā yasyodgrāhādayaḥ, paraṃ
haṃsalīlena gīyate, haṃsalīlaḥ sa ucyate.
Iti haṃsalīlaḥ.
508. Yasyādyapādaracanā sthāyīvarṇāśritaiḥ svaraiḥ,
pāṭair ārohivarṇasthaiś caraṇaḥ syād dvitīyakaḥ
509. tato 'varohivarṇasthaiḥ padair bhāgas tṛtīyakaiḥ,
tenaiḥ sañcārivarṇasthaiḥ caturthaḥ parikalpitaḥ
510. grāheṇa mucyate yaś ca, sa prabandhaś caturmukhaḥ.
Atra rāgaś ca tālaś ca kavisāmarthyakalpitaḥ.
Iti caturmukhaḥ.

499-502. A song the *udgrāha* and the other parts of which are composed in lines beginning with the words *jaya* (''hail''), etc. is a *jayamālā prabandha*[227]. It has three varieties, viz.: *medinī*, *nandinī* and *vṛndāvatī*. Of these, *medinī* is sung in the *tāla jaya*[228], *nandinī* in another *tāla* and in this *tāla*. *Vṛndāvatī* is sung in the *tāla jaya*, but also in two other *tāla*. These three types each have two forms, i.e. a prose form and a verse form. Other people say that in this song the *ābhoga* has other regular words.

This is the *jayamālā*.

502-503. A composition which is sung to invocatory syllables[229], tone syllables, drum syllables and regular words in the *tāla vijaya*[230] is a *vijaya*. The *vijaya* ends with invocatory syllables.

This is the *vijaya*[231].

503-504. When a song is composed in an optional *rāga* and an optional *tāla*, and contains, one by one, regular words, words of praise, tone syllables and drum syllables, this composition based on five phrasal elements (*pañcāṅga*) is the auspicious *harṣavardhana*[232].

This is the *harṣavardhana*.

505. A song which has a conclusion in the *tāla*'s diminution and which is set to words of praise, drum syllables, regular words and tone syllables is called a *śrīvardhana*[233].

This is the *śrīvardhana*.

506. A song which contains tone syllables, drum syllables, words of praise and invocatory syllables, set to the *tāla siṃhalīla*[234], is called a *siṃhalīla*[235].

This is the *siṃhalīla*.

507. A composition the *udgrāha* and the other sections of which are set to regular words and drum syllables[236], which is sung in [the *tāla*] *haṃsalīla*[237], is called a *haṃsalīla*.

This is the *haṃsalīla*.

508-510. A song of which the first line is set to tone syllables in the steady melodic line, the second line is based on drum syllables in the ascending melodic line, the third line has regular words in the descending melodic line, while the fourth line is set to invocatory syllables in the unsteady melodic line, and which concludes with the introduction, that song is a *caturmukha prabandha* composition[238]. In this case the *rāga* and the *tāla* may be applied according to the wish of the composer.

This is the *caturmukha*.

511. Padaiś ca virudais tenair yasyodgrāhādayaḥ kramāt
iṣṭābhyāṃ rāgatālābhyāṃ, sa prabandhaḥ sudarśanaḥ.
Iti sudarśanaḥ.
512. Chandasā dohaḍākhyena yasyodgrāhādayaḥ kṛtāḥ
krīḍātālena gīyante, sa dohaḍa iti smṛtaḥ.
Iti dohaḍaḥ.
513. Yasya svaraiḥ syād udgrāhaḥ padair bhavyair dhruvo bhavet,
ābhogo virudaiḥ, sa syāt svarāṅkaiḥ svaramuktikaḥ.
514. Eko dvau vā trayo vā syur atra tālā yathāruci.
Iti svarāṅkaḥ.
Padapāṭair viracitaḥ siṃhavikramatālavān
515. padāntaraiḥ kṛtābhogaḥ siṃhavikrama ucyate.
Padaiḥ pāṭaiḥ padair yad vā prabandhaḥ siṃhavikramaḥ.
Iti siṃhavikramaḥ.
516. Yatra ṣoḍaśamātraḥ syād gaṇaiḥ chacacadaiḥ kramāt
ekaikaś caraṇaḥ pāṭasvarānto, vadanaṃ tu tat.
517. Chacayugadaiḥ kalitaṃ vadanaṃ syāt ......
Iti vadanaṃ.
Yasyāṅghriḥ syāt saptadaśamātraḥ chachadatair gaṇaiḥ
518. ekaikasvarapāṭāntas tan nūpavadanaṃ bhavet.
Chagaṇayugmadatair matam upavadanaṃ .....
Ity upavadanaṃ.
519. Caturviṃśatimātrāḥ syuḥ chayugmadacachair gaṇaiḥ
aṅghrayaḥ svarapāṭāntās, te vastuvadanābhidhe.
520. Vastuvadanaṃ chayugadacachair anvitaṃ pādaṃ.
Iti vastuvadanaṃ.
Iti tribandhaṃ vadanaṃ.

511. A song the *udgrāha* and the other parts of which respectively contain regular words, words of praise and invocatory syllables, while its *rāga* and *tāla* are optional, is a *sudarśana prabandha* composition.

This is the *sudarśana*.

512. According to the tradition a song of which the *udgrāha* and the other sections are composed in the poetical metre named *dohaḍa*[239] and are sung in the *tāla krīḍā*[240] is a *dohaḍa*.

This is the *dohaḍa*.

513-514. A song of which the *udgrāha* is based on tone syllables, the *dhruva* has appropriate words and the *ābhoga* contains words of praise, is a *svarāṅka*[241], which concludes with tone syllables. In this case one, two or three *tāla* may be used at will.

This is the *svarāṅka*.

514-515. When a song contains regular words and drum syllables and is set to the *tāla siṃhavikrama*[242], while its *ābhoga* has only regular words, it is called a *siṃhavikrama*. So the *siṃhavikrama prabandha* composition has regular words and drum syllables, or regular words [only].

This is the *siṃhavikrama*.

516-517. When each line has sixteen morae as a result of a *cha*-foot (S S S), a *ca*-foot (S S), a *ca*-foot (S S) and a *da*-foot (S) and when each line ends with drum syllables and tone syllables, it is a *vadana* [song]. The *vadana*[243] metre has a *cha*-foot (S S S), two *ca*-feet (S S) and a *da*-foot (S).

This is the *vadana*.

517-518. A song of which each line has seventeen morae as a result of a *cha*-foot (S S S), a *cha*-foot (S S S), a *da*-foot (S) and a *ta*-foot (S I) and which ends with tone syllables and drum syllables is an *upavadana*. The *upavadana*[244] metre traditionally has a pair of *cha*-feet plus a *da*-foot and a *ta*-foot.

This is the *upavadana*.

519-520. When its lines have twenty-four morae as a result of two *cha*-feet (S S S), a *da*-foot (S), a *ca*-foot (S S) and a *cha*-foot (S S S), and end with tone syllables and drum syllables, it is called a *vastuvadana*. In the *vastuvadana*[245] metre the lines have two *cha*-feet, a *da*-foot, a *ca*-foot and a *cha*-foot.

This is the *vastuvadana*.

These are the three types of *vadana*.

Kandukaḥ syāt padaiḥ pāṭair virudair iṣṭatālavān.
521. Graheṇa mokṣaṇam. Tālaṃ kandukaṃ kecid ūcire.
Iti kandukaḥ.
Paddhaḍīprabhṛtichandaḥprabhedai racitāṅghrikā
522. adhyātmaviṣayā vāṇī bhaved caryā parābhidhā.
Sā pūrtyā chandasā pūrṇā syād; apūrṇā nv apūrtitaḥ.
523. Samāsamadhruvety eṣā pratyekaṃ dvividhā matā.
Udgrāhatulyadhruvakā caryā jñeyā samadhruvā.
524. Udgrāhād adhikanyūnadhruvā syād viṣamadhruvā.
Gātavyeyaṃ dhruvāvṛtyā sarvasya caraṇasya ca.
525. Asyāṃ tālo dvitīyādi. Grahanyāso dhruveṇa vā.
Iti caryā.
Ādyadvitīyayoḥ syātāṃ dvau dvau caraṇayor gaṇau,
526. caturgaṇas tṛtīyo 'ṅghriś, caturthas trigaṇo bhavet,
evam ekādaśagaṇā caraṇeṣu kramāt sthitāḥ,
527. tṛtīyasya caturthasya caraṇasya ca yau gaṇau
dvitīyau tau rater, anye gaṇāḥ kusumadhanvanaḥ
528. yasyāḥ, sā tripadī. Seyaṃ vinā tālena gīyate.
Caraṇānte vane tārale sūcīti prayojayet.
529. Prāg ādyau caraṇau gītvā kiṃcic cheṣaṃ tṛtīyakaṃ,
tam eva punar āvṛtya saṃpūrṇaṃ, tadanantaraṃ
530. gāyet caturthaṃ caraṇaṃ. Tripadyāṃ gānam īdṛśaṃ.
Iti tripadī.
Yasyā viṣamayor aṅghryoḥ kalāḥ pañcadaśa sthitāḥ
531. tulyayos tāḥ ṣoḍaśa syuḥ, pratyarddhaṃ svaratenakāḥ,
bhinnarūpaś ca yamakaḥ, sā vijñeyā catuṣpadī.
532. Ābhogaḥ syāt padair anyair. Nyāso 'syāṃ tenakair mataḥ.
Iti catuṣpadī.
Paddhaḍyā chandasā baddhā nānābhāṣopaśobhitaiḥ
533. saprāsaiḥ svarapāṭāntavirudopacitair navaiḥ
āṅghribhis tālasahitair yatrodgrāhādayaḥ kṛtāḥ

520-521. The *kanduka*[246] song contains regular words, drum syllables and words of praise, while its *tāla* is optional. Its conclusion is based on the introduction. Some people mention the *tāla kanduka*[247].

This is the *kanduka*.

521-522. A song with a spiritual subject matter of which the lines are composed in varieties of the *paddhaḍī*[248] and other such metres is a *vāṇī*, which is also called *caryā*[249].

522-524. It is complete (*pūrṇa*), when its metre is complete; when the latter is incomplete, the song is incomplete (*apūrtita*). Traditionally, each of them has two forms: with an equal *dhruva* (*samadhruva*) and with an unequal *dhruva* (*asamadhruva*). One should understand that the *caryā* is *samadhruva*, when its *dhruva* section has the same length as the *udgrāha* section, but is *viṣamadhruva* (= *asamadhruva*), when its *dhruva* is longer or shorter than the *udgrāha*.

524-525. It may be sung with a repetition of the *dhruva* or with a repetition of each line. In this song the *tāla* may be *dvitīya*[250], etc. One should conclude the song with the introduction or with the refrain (*dhruva*). This is the *caryā*.

525-528. If there are two feet in the first and the second line, if the third line has four feet and the fourth line has three feet, if in this way, in regular order, eleven feet are established in the lines and when the second foot of the third and the fourth line is of the *rati*[251] type and the other feet are of the *kusumadhanu* (= *kāma*)[252] type, it is a *tripadī*[253]. It is sung without *tāla*.

528-530. At the end of a line one may use words such as *vane tārale sūci*. Having first sung the first two lines and a fragment (lit. remnant) of the third line, one should repeat this third line in its entirety and next sing the fourth line. This is the method of singing a *tripadī*.

This is the *tripadī*.

530-532. When fifteen morae are established in the two odd (i.e. the first and the third) lines and sixteen in the even (i.e. the second and the fourth) lines and when each half verse has either tone syllables or invocatory syllables – twin [lines] with a different appearance -, it should be regarded as a *catuṣpadī*[254]. The *ābhoga* has other regular words. Traditionally, its conclusion has invocatory syllables. This is the *catuṣpadī*.

532-534. A song composed in the metre *paddhaḍī* of which the *udgrāha* and the other sections have fresh (*nava*)[255], beautiful lines in various vernacular languages with end rhyme (*prāsa*)[256] and words of praise with tone syllables or drum syllables at the end and set to

534. prabandhaḥ paddhaḍīsañjñaḥ. Sa jñeyaḥ pāṭamuktikaḥ.
Paddhaḍīchandasā baddhair virudaiḥ svarasaṃyutaiḥ
535. pāṭavadbhiś ca racyante yatrodgrāhādayaḥ trayaḥ
pratyekam, paddhaḍī sā syād. Bhāṣātālau tu pūrvavat.
536. Yasmin gaṇāḥ syuś catvāraḥ pratyaṅghriṃ jagaṇojjhitāḥ,
tac chandaḥ paddhaḍīsañjñaṃ catuḥṣaṣṭikalānvitaṃ.
Iti paddhaḍī.
537. Ekonasaptatimitaiḥ saṃbhūya laghubhiḥ kṛtāḥ
caraṇāḥ syuḥ pañca. Teṣu viṣamā ye trayo 'ṅghrayaḥ
538. pratyekaṃ te pañcadaśamātrāḥ syuś. Caraṇau samau
pratyekaṃ dvādaśakalau. Teṣv ādyais tribhir aṅghribhiḥ
539. pūrvārdhas tūttarārdhaś ca. Padair ābhogakalpanaṃ.
Ādyārdhaṃ svarapāṭāntaṃ. Dohako 'tra pragīyate.
540. Uttaraṃ svaratenāntam ardhaṃ. Tadanu dohakaṃ
gāyet. Pādā dohakāntā pañcāpy atreti kecana.
541. Prabandhe vastusañjñe 'smin tenakair nyāsa iṣyate.
Vastv eva svarapāṭābhyāṃ tenakair api rañjitaṃ
542. tālair yadṛcchikair pañcapadī karṇāṭabhāṣayā.
Iti vastupañcapadī.
Karṇāṭabhāṣayā ṣaḍbhiś caraṇair dvyadhikair gaṇaiḥ
543. kāndarpaiś caraṇāv ādyau pṛthag dvau dviguṇau, paraḥ
bāṇāvasānagaṇa, iti pādais tribhir bhavet
544. pūrvārdham uttarārdhaṃ ca yasyāḥ, sā ṣaṭpadī matā.
Nādena nyasanaṃ. Tālo na kair apy atra darśitaḥ.
Iti ṣaṭpadī.
545. Svarāntās tulyayamakāḥ pṛthak ṣoḍaśamātrakāḥ
catvāraś caraṇā yasmin, aḍillaḥ so 'bhidhīyate.
546. Tālamānadvayanyāsa. Ābhogo gātṛnāmavān.
Atra tālaś ca rāgaś ca yadṛcchika. Iti sthitiḥ.
Ity aḍillaḥ.

a *tāla* is called a *paddhaḍī prabandha* composition. Traditionally it has a conclusion based on drum syllables.

534-535. When each of the three sections, *udgrāha*, etc., is composed in the *paddhaḍī*[257] metre and has words of praise combined with tone syllables and drum syllables, it is a *paddhaḍī*[258]. Its language[259] and *tāla*[260] are just as has been stated before.

536. A poetical metre in which there are four feet a line, excepting the *ja*-foot (I S I), is called a *paddhaḍī*, which contains sixty-four morae.

This is the *paddhaḍī*.

537-538. There are five lines having altogether sixty-nine short syllables (i.e. morae). Of these the three odd lines (i.e. the first, the third and the fifth one) each have fifteen morae.

538-539. The even lines (i.e. the second and the fourth one) each have twelve morae. The first three lines among these constitute the first half of the composition. The second half, however, ...[261]. The *ābhoga* is composed in regular words.

539-540. The first half ends with tone syllables and drum syllables. A *dohaka*[262] is sung here. The second half ends with tone syllables and invocatory syllables. Then one should [again] sing a *dohaka*.

540-541. According to some people[263] in this song the five lines may have a *dohaka* at the end. In this *prabandha* composition called *vastu*[264] a conclusion based on invocatory syllables is required.

541-542. A *vastu* embellished with tone syllables, drum syllables and invocatory syllables, [rendered] in optional musical metres, is a *pañcapadī* in the *karṇāṭaka* (Kannada) language.

This is the *pañcapadī vastu*.

542-544. When a song is composed in the *karṇāṭaka* language, in six lines with two extra feet – the first two lines each having two *kāndarpa* (i.e. *kāma*)[265] feet, the next line having three feet of the *bāṇa*[266] type – and when its first as well as its second half have three such lines, it is considered to be a *ṣaṭpadī*. Its conclusion is sung on the tonic (*nāda*)[267]. In this case a *tāla* is not shown by anybody.

This is the *ṣaṭpadī*.

545-546. When there are four lines with uniform rhyme (*tulyayamaka*)[268], each having sixteen morae, ending with tone syllables, this is called an *aḍilla*[269]. The conclusion is based on the *tāla*'s diminution. The *ābhoga* mentions the name of the composer (*gātṛ* = *vāggeyakāra*). In this song the *tāla* and the *rāga* are optional. This is the procedure. This is the *aḍilla*.

547. Pāṭasvaravirudāni tenakāntā pṛthakkramāt
bhāṣāś cataśraś catvāras tālā rāgāś ca tatsamāḥ,
548. yatra dvipada udgrāho, dhruvo 'py dvidalo bhavet,
yatrābhogaḥ padair anyaiś, caturaṅgaḥ sa ucyate.
549. Bhāṣā pāṭās tālarāgav udgrāhasyādime dale.
Bhāṣā bhinnā svarās tālo rāgaś cānyo dvitīyake.
550. Dhruvasyādye dale bhāṣā bhinnā syād virudāny atha
tālo rāgaś ca bhinnaḥ syād. Bhāṣānyā tenakās tataḥ
551. tālaś cānyas tathā rāgo dhruvasyārdhe dvitīyake.
Athavā tenakāntābhyāṃ bhāṣābhyāṃ dhruvako bhavet
552. bhinnābhyāṃ rāgatālābhyām. Atra bhāṣānyānyapadaṃ
dhruvottarārdhatālādir ābhogas. Tenamokṣaṇaḥ.
553. Cūḍāmaṇikṛtānyaḥ syād rāgo bhāṣā tathā parā
tālo 'nyaḥ padasaṃyukta iti. Yal lakṣmakīrtitaṃ
554. tat padaṃ virudaṃ jñeyaṃ, bhāṣā yad avasānikā.
Iti caturaṅgaḥ.
Chandasā daṇḍakākhyena nibaddhāni padāni cet
555. svarāntāni pragīyante tāleneṣṭena kenacit
daṇḍākhyaḥ prabandho. 'sau nānayatisamāśrayaḥ
556. tasya bhūritarā bhedāś chandolakṣmaṇi darśitāḥ.
Iti daṇḍakaḥ.
Pāṭair udgrāharacanaṃ virudair dhruvavarṇanaṃ
557. svarair ābhoganirmāṇaṃ prabandhe tripathābhidhe.
Iti tripathaḥ.
Yatra siṃhapadaṃ chandas tālaḥ syāt siṃhavikramaḥ,
558. prabandho 'sti siṃhapado. Nyāsas tāladvimānataḥ.
Tribhyaḥ varṇagaṇebhyaḥ syāt paraṃ laghucatuṣṭayaṃ
559. jayatajaś ca lagurū, chandaḥ siṃhapadaṃ bhavet.

547-548. When [episodes of] drum syllables, tone syllables, words of praise and invocatory syllables are performed separately, one after another, when four vernacular languages, four *tāla* and the same number of *rāga* are used, when the *udgrāha* has two parts (*pada* = *dala*), the *dhruva* also contains two sections and when the *ābhoga* has other regular words, it is called a *caturaṅga*.

549. One language, drum syllables, a *tāla* and a *rāga* [are used] in the first part of the *udgrāha*. A different language, tone syllables, another *tāla* and another *rāga* [are used] in the second part [of the *udgrāha*].

550-552. In the first part of the *dhruva* again a different language, words of praise, a different *tāla* and a different *rāga* are used. Another language, invocatory syllables, another *tāla* and another *rāga* are used in the second part of the *dhruva*. Or, the *dhruva* has two languages with invocatory syllables at the end and two different *rāga* and *tāla*. In this song regular words in another language set to the *tāla* of the latter part of the *dhruva* constitute the *ābhoga*. The conclusion is based on invocatory syllables.

553-554. According to the author of the Cūḍāmaṇi[270] a different *rāga*, a different language and a different *tāla* are combined with the regular words [of the *ābhoga*]. As stated in this definition the concluding vernacular words are to be understood as words of praise.

This is the *caturaṅga*[271].

554-556. When regular words[272] ending with tone syllables composed in the poetical metre *daṇḍaka*[273] are sung in an optional *tāla*, the *prabandha* composition is called a *daṇḍaka*. According to metric theory it has many varieties, since its caesura is variable.

This is the *daṇḍaka*.

556-557. In the *prabandha* composition called *tripatha*[274] the *udgrāha* is based on drum syllables, the *dhruva* is set to words of praise and the *ābhoga* consists of tone syllables.

This is the *tripatha*.

557-558. When the poetical metre is *siṃhapada*[275] and the musical metre is *siṃhavikrama*[276], the *prabandha* composition is a *siṃhapada*. Its conclusion is in the *tāla*'s diminution.

558-559. When after three syllabic feet there are four short syllables (I I I I), a *ja*-foot (I S I), a *ya*-foot (I S S), a *ta*-foot (S S I), a *ja*-foot (I S I) plus a short (I) and a long (S) syllable, this is the metre *siṃhapada*.

Akṣarābhyām iha dvābhyāṃ dvābhyāṃ vichedakalpanaṃ,
560. guruṇaikenāṣṭadhā syād. Vichedās taiś caturdaśa.
Sanagaṇayugalanajayatajalagair gaditaṃ tan manuyatisiṃhapadaṃ.
Iti siṃhapadaḥ.
561. Padāni virudaṃ pāṭās tenakā yatra kalpitāḥ,
bandhano yaḥ padair anyair ābhogaḥ, padamuktikaḥ,
562. so 'yaṃ harivilāsaḥ syāt. Tālarāgāv ihepsitau.
Iti harivilāsaḥ.
Padāni virudāntāni yan nirmāṇe, padāntaraiḥ
563. ābhogaś ca, sa vīraśrīs. Tālamānavimokṣaṇaḥ.
Atra pāṭāś ca tenāś ca dhātuṣv icchanti kecana.
Iti vīraśrī.
564. Āśritya kaiśikīrāgam anyaprāsamanoharaḥ,
baddhaḥ padyena gadyena dvābhyāṃ vā, saṃyutaḥ svaraiḥ,
565. gīto niḥsārutālena, maṅgalācāra ucyate.
Pūrvapūrvapadāvṛtyā gāyed uttaram uttaraṃ.
Iti maṅgalācāraḥ.
566. Yatra ṣoḍaśamātrā syur aṅghrayo bahavo samāḥ,
baddhāḥ prākṛtabhāṣābhiḥ sānuprāsā dvayor dvayoḥ
567. aṅghrayor vasantarāgeṇa vasantādimahotsave
tajjñais tālena caccaryā gīyate, caccarī tu sā.
568. Caccarīchandasā baddhā, ghaṭṭādhruvapadānvitā,
bahavaś caraṇā yatra krīḍātālena mañjulāḥ
569. gīyante, caccarī sā syāt prabandha iti kecana.
Navabhiś cagaṇair aṅghriś caccarī chanda ucyate.
570. Caturdaśyāṃ caturdaśyām aṣṭabhyāṃ ca yati kramāt
mātrāyām. Atra kartavyā ghattā. Lakṣaṇam ucyate.
571. Ghattā syāt ṣaṭpadī kaiścic. Catuṣpady api ucyate.
Dvipady api ca ghattā syād, dvipadīlakṣmavarṇitaṃ.

559-560. In this metre a caesura is made after every two syllables; eight times after a long syllable. In this way there are fourteen caesurae. Twice a *sa*-foot (I I S) plus a *na*-foot (I I I), then a *na*-foot, a *ja*-foot (I S I), a *ya*-foot (I S S), a *ta*-foot (S S I), a *ja*-foot, a short (I) and a long (S) syllable, this is the *siṃhapada* with fourteen caesurae.

This is the *siṃhapada*.

561-562. When regular words, words of praise, drum syllables and invocatory syllables are used, while the *ābhoga* contains other regular words and the conclusion also has regular words, it is a *harivilāsa*[277]. In this song the *tāla* and the *rāga* are optional.

This is the *harivilāsa*.

562-563. When a song is composed in regular words ending with words of praise[278] and when its *ābhoga* has other regular words, it is a *vīraśrī*. Its conclusion is set to a *tāla*. In this case some people[279] also like drum syllables and invocatory syllables in the main sections.

This is the *vīraśrī*.

564-565. A song based on the *rāga kaiśikī*[280] which is charming by its alliterations, which is composed in verse or prose or in a mixture of both with additional tone syllables[281] and is sung in the *tāla niḥsāruka*[282], is called a *maṅgalācāra*. One should sing every next [word] after repeating the previous word.

This is the *maṅgalācāra*.

566-567. When there are many equal lines of sixteen morae, composed in Prākrit, with rhyme in every two lines, and when this [song] is sung by the experts during the great festival at the beginning of spring (*vasanta*)[283] in the *rāga vasanta* and in the *tāla caccarī*[284], it is a *caccarī*.

568-569. According to some people it is a *caccarī*, when it is composed in the poetical metre *caccarī*[285], when it has a refrain in the metre *ghaṭṭā*[286] and when many beautiful lines are sung in the *tāla krīḍā*[287].

569-571. Traditionally the *caccarī* metre has nine *ca*-feet (S S) a line. The caesura is on the fourteenth mora, on the [next] fourteenth and on the eighth thereafter. In this song the *ghaṭṭā* metre may be used. It may be defined as follows. According to some people the *ghaṭṭā* is a *ṣaṭpadī*[288]. It is also explained as a *catuṣpadī*[289]. Since the *ghaṭṭā* may also be a *dvipadī*[290], it can also be described with the characteristics of a *dvipadī*.

572. Ghaṭṭā yā ṣaṭpadī tasyāḥ pādau ṣaṣṭatṛtīyakau
daśādiṣoḍaśāntābhir mātrābhiḥ saptadhā matau.
573. Ādyo 'ṅghriḥ saptamātraḥ syād. Dvitīyas tv aṣṭamātrikaḥ.
Dvitīyavac caturthaḥ syāt. Pañcamo navamātrikaḥ.
574. Ṣaḍ apy atrāṅghrayaḥ kāryāḥ sānuprāsā vipaścitā.
Catuṣpadī tu yā ghaṭṭā, tasyāḥ pādān prakalpayet
575. daśādiṣoḍaśāntābhir mātrābhiś caturo 'py atra.
Iyaṃ sarvasamety ardhasamāntarasameti ca
576. tridhā catuṣpadī. Tatra caraṇeṣu caturṣv api
ekaḥ prāso yadi bhaved, ghaṭṭā sarvasamā matā.
577. Dvayoḥ kramākramābhyāṃ cet pādayoḥ prāsakalpanaṃ,
tadā bhedo parītaḥ syād. Iti ghaṭṭā nirūpitā.
578. Syāc cagaṇair grahaiḥ kṛtāṅghrir gaṇais taiś caccarikā.
Dvir manuviratir vasuvihitayatiḥ [tṛtīyaḥ].
Iti caccarī.
579. Bahubhiś caraṇair baddho yatra vīrarasāśrayaḥ
saṅgrāme gīyate vastu, rāhaḍīti tad ucyate.
Iti rāhaḍī.
580. Racitaś caraṇair bhavyaiś caturbhiḥ ṣaḍbhir aṣṭabhiḥ
dhavalas trividhaḥ kīrtir vijayo vikramaḥ kramāt.
581. Aṅghrāv ādye tṛtīye ca cagaṇatritayaṃ pṛthak,
dvitīye 'ṅghrau caturthe ca chagaṇatritayaṃ tataḥ.
582. Mātrāḥ syuḥ kīrtidhavale ṣaṣṭir aṅghricatuṣṭaye.
Dvādaśādye caturthe ced hy, aṣṭa ṣaṣṭadvitīyayoḥ,
583. tṛtīye pañcame 'py aṅghrau mātrā ṣoḍaśasaṃkhyakhāḥ,
kecit saptadaśety āhur vijaye dhavalottare.
584. Dvyuttarā saptatir yad vā saptatiś caturuttarā
mātrāṇāṃ ṣaṭsu pādeṣu vijaye dhavalottare.
585. Prathame 'ṅghrau tṛtīye ca mātrā kāryāś caturdaśa;
tṛtīye dvādaśety anye; dvitīye dvādaśaiva tāḥ,
586. caturthe 'nghrau ca tāvantyāḥ, pañcame saptame 'pi ca
ekādaśāṣṭau daśa vā mātrā aṣṭamaṣaṣṭayoḥ.
587. Mātrāṇāṃ navatiḥ sā vā vijñeyā caturuttarā
caraṇeṣv aṣṭaṣu buddhair vikrame dhavalottare.

572. In the *ghaṭṭā* with stanzas of six lines the sixth and the third line are considered in seven ways, i.e. with ten to sixteen morae.

573-574. The first line should have seven morae. The second line should have eight morae. The fourth one should be like the second one. The fifth line should have nine morae. In this case the poet should also compose the six lines with alliteration.

574-575. In the *ghaṭṭā* with stanzas of four lines one should compose the four lines with ten to sixteen morae.

575-576. This metre may be throughout equal, half-equal or equal in the middle. In this way there are three types of *catuṣpadī*.

576-577. When one type of rhyme is used in all the four lines, the *ghaṭṭā* is regarded as throughout equal. When rhyme is used in two successive and two non-successive lines, it is the encompassing variety. In this way the *ghaṭṭā* is formed.

578. The *caccarī* metre has lines consisting of nine *ca*-feet (S S). The caesura is applied twice after fourteen morae and the third time after eight morae.

This is the *caccarī*.

579. When a *vastu*[291] type of song is composed in many lines, when it expresses the heroic sentiment and when it is sung in an assembly of people, it is called *rāhaḍī*[292].

This is the *rāhaḍī*.

580. The *dhavala*, composed in four, six or eight proper lines, has three types, viz.: *kīrti* (lit. "fame"), *vijaya* (lit. "victory") and *vikrama* (lit. "heroism").

581-582. In the first and in the third line there are three *ca*-feet (S S), in the second and in the fourth line there are three *cha*-feet (S S S). In this *kīrtidhavala* having four lines there are sixty morae[293].

582-584. In the *vijayadhavala* there are twelve morae in the first and in the fourth line, eight morae in the sixth and in the second line, and sixteen morae in the third and in the fifth line – in this case some people mention seventeen morae -. In a *vijayadhavala* there are seventy-two or seventy-four morae in the six lines.

585-587. One should apply fourteen morae[294] in the first and in the third line; according to others, twelve morae in the third line; in the second line also twelve morae; the same number in the fourth line, but eleven in the fifth and in the seventh line; eight or ten morae in the eighth and in the sixth line. In the *vikramadhavala* ninety or ninety-four morae in the eight lines should be recognized by the experts.

588. Yena kenāpi tālena dhavalādipadānvitaḥ
āśībhir dhavalo geyo. Rāgo 'py atra yathepsitaḥ.
589. Yadṛcchayā vā gātavyo dhavalo lokarūḍhitaḥ.
Iti dhavalaḥ.
Maṅgalārthaiḥ padair baddho maṅgalachandasāthavā
590. prabandho maṅgalas. Tāleneṣṭena sa vilambitaṃ
geyo boṭṭena rāgeṇa kaiśikyā vā yathāruci.
591. Cagaṇaiḥ pañcabhiḥ pādāś catvāraḥ syuḥ pṛthak pṛthak.
Yatra tan maṅgalaṃ chando lāṭabhāṣādikalpitaṃ
592. maṅgalārthaiḥ padair yatra maṅgalaṃ vastu gīyate.
Tatrāṅghrayaḥ pañca yāḥ syus te cāṣṭādaśamātrikāḥ.
593. Pratyekaṃ ca gaṇas teṣām aṅghrīṇām avasānakṛt.
Ādyo vilambitalayaḥ pādo, drutalayaḥ paraḥ.
594. Evaṃ pare 'pi caraṇā gātavyā maṅgale budhaiḥ.
Mātrāṇāṃ nyūnatādhikyam api syāt tādṛg īkṣaṇāt.
Iti maṅgalaḥ.
595. Ananvitais tribhiḥ khaṇḍair anuprāsamanoharaiḥ
prānte dantīpadopetair dantī syād iti tadvidaḥ.
596. Prahelikādayo ye 'nye te 'py etasya bhidā matāḥ.
Kecid dantīprabandheṣu kaverākhyāṃ pracakṣante.
Iti dantī.
597. Lolī dantīvad eveṣṭā prānte lolīpadānvitaiḥ
tribhiḥ khaṇḍair anvitā syād iti vastuvido jaguḥ.
Iti lolī.
598. Sānuprāsās trayaḥ khaṇḍā deśabhāṣāvinirmitāḥ
ovīpadāvasānāś ced gīyante yena kenacit
599. tāleneṣṭena rāgeṇa tad ovīti prakīrtitaṃ.
Atra trayāṇāṃ khaṇḍānām ekādyāvṛttiyogataḥ
600. bhavanti bahavo bhedā. Chandaś ca na niyantritaṃ.
Chandasā yena kena syur ovyo janamanoharāḥ,
601. tena tenaiva gātavyā etāḥ śṛṅgāramañjulāḥ.
Ity ovī.

588-589. In any *tāla* whatsoever, with words beginning with *dhavala* (lit. "white"), a *dhavala* must be sung as a benedictory song (lit. "with blessings"). In this case also the *rāga* is optional. Or rather, in common practice the *dhavala* may be sung at will[295].

This is the *dhavala*.

589-591. When a song contains words with a benedictory character (*maṅgalārtha*) or when it is composed in the poetical metre *maṅgala*[296], it is a *maṅgala prabandha*[297]. It may be sung in any *tāla*, in slow speed and at pleasure, in the *rāga boṭṭa* or *kaiśikī*. Its four lines have each five *ca*-feet (S S).

591-593. When it is composed in the metre *maṅgala* in *Lāṭa* (Gujarātī) or another vernacular language and is sung to words of benedictory character, it is a *maṅgala vastu*[298]. In that case there may be five lines containing eighteen morae. Besides, each of these lines has a special final foot.

593-594. The first line is performed in slow speed; the next line in fast speed. In this way, in a *maṅgala* the following lines should also be sung by the experts. According to the same view, reduction or increase of morae may also take place.

This is the *maṅgala*.

595. When a song has three irregular lines (*khaṇḍa* = *pāda*) which are charming by their alliterations and end with the word *dantī* (lit. "tusked one", or, "peaked one"), it is, according to the experts, a *dantī*[299].

596. Riddles (*prahelikā*) and other such songs are regarded as varieties of that song. Some people mention a *kavera* among the *dantī* compositions.

This is the *dantī*.

597. The experts of the *vastu* class of compositions say that just as the *dantī* the *lolī*[300] has three lines ending with the word *lolī* ("swinging").

This is the *lolī*.

598-599. When three lines with alliteration, composed in a vernacular language and ending with the word *ovī*, are sung in any *tāla* whatsoever and in any *rāga* one likes, this is called an *ovī*.

599-600. In this song several stanzas may appear, if one performs a number of repetitions of the three lines. There are no restrictions with respect to the poetical metre.

600-601. *Ovī* songs may be sung in any poetical metre in which they please the people. They are charming by their erotic sentiment. This is the *ovī*[301].

Dohaḍaḥ prāg abhihito lāṭabhāṣāvinirmitaḥ
602. ḍholarīpadavān ante prabandho ḍholarī bhavet.
Kecij jhampābhidhaṃ tālaṃ ḍholaryāṃ pratijānate.
Iti ḍholarī.
603. Dantyādīn caturaḥ kecid ūcur ābhogavarjitān.
Yatra pāṭaiḥ savirudaiḥ raṅgatālena kalpanaṃ
604. raṇaraṅgaḥ prabandhaḥ syād. Ayaṃ trividho bhavet
samātītānāgatākhyatālagrahavibhedataḥ.
Iti raṇaraṅgaḥ.
605. Udgrāho devabhāṣābhir, dhruvo mānuṣabhāṣayā
ābhogaś ca, trayo 'py ete sānuprāsamanoharāḥ
606. yatra, haṃsapadaḥ sa syād. Atra tālo yathepsitaḥ.
Iti haṃsapadaḥ.
Vāggeyakārair yad vastu svarais tenaiś ca nirmitaṃ,
607. ābhogaś ca padair, nyāsaḥ svarair yasya, pragīyate
tāleneṣṭena, sa jñeyo vartanānandasañjñakaḥ.
Iti vartanānandaḥ.
608. Yasyodgrāhādayaḥ khaṇḍā virudais tenakair yutāḥ
nandanākhyena tālena gīyante nandanas tv asau.
Iti nandanaḥ.
609. Pāṭaiḥ padaiḥ svarais tenair virudair yo vinirmitaḥ
pratāpavardhanaḥ sa syāt. Prabandho rāgasundaraḥ.
Iti pratāpavardhanaḥ.
610. Satālais tenakair yuktaṃ tathā dvitricatuṣpadaṃ
ānandadāyinaṃ nandaṃ vīṇāvādye jagur budhāḥ.
Iti nandaḥ.

601-602. When a *dohaḍa*[302], which has been explained before, is composed in the *lāṭa* language (Gujarātī) and ends with the word *ḍholarī*[303], it is a *ḍholarī prabandha*. Some people approve of the *tāla jhampā*[304] in the *ḍholarī*.

This is the *ḍholarī*.

603. Some people say that the four songs *dantī*, etc., do not have an *ābhoga*.

603-604. When a song contains drum syllables and words of praise and is set to the *tāla raṅga*[305], it is a *raṇaraṅga prabandha*[306]. It has three varieties as a result of the different ways of starting the *tāla*, viz. the simultaneous (*sama*) start of the *tāla* cycle and the melody, the passed (*atīta*) start (i.e. the *tāla* cycle begins after the melody, which starts with an upbeat) and the not-arrived (*anāgata*) start (i.e. the *tāla* cycle starts before the melody, which begins on a later beat in the cycle).

This is the *raṇaraṅga*.

605-606. When the *udgrāha* is in the divine languages (i.e. Sanskrit), when the *dhruva* and the *ābhoga* are in the human language (i.e. Prākrit) and when these three sections are charming by their alliterations, it is a *haṃsapada*. In this song the *tāla* is optional.

This is the *haṃsapada*.

606-607. When a *vastu* composition is set by the composers to tone syllables and invocatory syllables, while the *ābhoga* has regular words and the conclusion is sung to tone syllables, and when it is performed in an optional *tāla*, it is called a *vartanānanda*.

This is the *vartanānanda*.

608. A song of which the *udgrāha* and the other sections contain words of praise in combination with invocatory syllables and which is sung in the *tāla nandana*[307] is a *nandana*.

This is the *nandana*.

609. A song which contains drum syllables, regular words, tone syllables, invocatory syllables and words of praise is a *pratāpavardhana*. It is a composition which is beautiful because of its emotional appeal.

This is the *pratāpavardhana*[308].

610. The experts state that the *nanda*, which has two, three, or four regular words combined with invocatory syllables set to a *tāla*, is very pleasing, when it is played on the *vīṇā*[309].

This is the *nanda*.

611. Svaraiḥ pāṭaiś ca racito nartanākhyaḥ prabandhakaḥ.
Tāleneṣṭena gānaṃ syād asyaikaṃ karaṇam vinā.
Iti nartanaḥ.
612. Yasya praśnottarapadair udgrāhādir vinirmitaḥ,
tau ca pāṭāvasānau staḥ, syād ābhogaḥ padāntaraiḥ,
613. tālamānadvayanyāsaḥ, sa jñeyaḥ śukasārikaḥ.
Lāṭakarṇāṭabhāṣābhyāṃ kecit praśnottare viduḥ.
614. Iyam evāṣṭacaraṇā kaiścid aṣṭottarī matā.
Ity aṣṭottarī.
Svaraiḥ padais tenakaiś ca pratyekaṃ gamakānvitaiḥ
615. yasyodgrāhādayo bhāgā sa 'ṅkadhvanir iti smṛtaḥ.
Ity aṅkadhvaniḥ.
Saṃskṛtaṃ prākṛtādyābhir deśabhāṣābhir eva vā
616. yasyodgrāhādinirmāṇaṃ vicitra iti sa smṛtaḥ.
Iti vicitraḥ.
Yasya svaraiḥ syād udgrāhaḥ, pāṭais tenair dhruvo bhavet,
617. ābhogaś ca padair anyaiḥ, sa āmodo 'bhidhīyate.
Ity āmodaḥ.

……

618. tālamānadvayanyāsaḥ, śukacañcuḥ sa ucyate.
Iti śukacañcuḥ.
Yasyodgrāho bhavet pāṭair, virudair dhruvakalpanaṃ,
619. ābhogas tenakair ghanaḥ, sa prabandho manoramaḥ.
Iti manoramaḥ.
Yasyodgrāhaḥ padaiḥ, pāṭais tenakaiś ca dhruvo bhavet,
620. ābhogaś ca padair anyaḥ, sa pramodas tridhātukaḥ.
[Iti pramodaḥ].

611. When a composition only contains tone syllables and drum syllables, it is a *nartana* ("dance") *prabandha*[310] It may be sung in an optional *tāla* without a single word.

This is the *nartana*.

612-614. When in a song the *udgrāha* and the next section (i.e. the *dhruva*) contain words of question and answer, when these two sections end with drum syllables and when the *ābhoga* has other regular words, while the conclusion is in the *tāla*'s double speed (i.e. the diminution), it is a *śukasārikā* (lit. "parrot-maina"). Some people have noticed question-answer songs in the *Lāṭa* (Gujarātī) and the *Karṇāṭaka* (Kannada) language[311]. Since this song has eight lines, it is, according to some, an *aṣṭottarī* (lit. "sequence of eight").

This is the *aṣṭottarī*.

614-615. A song of which the *udgrāha* and the other sections respectively contain tone syllables, regular words and invocatory syllables, embellished with musical ornaments (*gamaka*), is traditionally regarded as an *aṅkadhvani*.

This is the *aṅkadhvani*.

615-616. A song of which the *udgrāha* and the other sections are composed in Sanskrit or in vernacular languages such as Prākrit is considered to be a *vicitra* ("medley")[312].

This is the *vicitra*.

616-617. A song of which the *udgrāha* is based on tone syllables, the *dhruva* consists of drum syllables and invocatory syllables, while the *ābhoga* has regular words, is called an *āmoda*.

This is the *āmoda*.

617-618. [When vernacular sections are sung separately in a particular *tāla* with musical embellishments, beautiful tone syllables and with drum syllables][313], while the conclusion is in the *tāla*'s diminution, it is called a *śukacañcu*.

This is the *śukacañcu*.

618-619. When its *udgrāha* is based on drum syllables, while the *dhruva* is set to words of praise and the *ābhoga* abounds in invocatory syllables, it is a *manorama prabandha* composition.

This is the *manorama*.

619-620. When its *udgrāha* has regular words, while the *dhruva* contains drum syllables and invocatory syllables and the *ābhoga* has other regular words, it is a tripartite *pramoda*.

This is the *pramoda*.

Yasyodgrāhādayo bhāgā nānārasasamāśrayāḥ,
621. prabandhaṃ rasasandohaṃ tam anyaṃ kecid ūcire.
Iti rasasandohaḥ.
Udgrāhaḥ padatenakābhyāṃ, tābhyām eva dhruvo bhavet,
622. ābhogo 'pi bhavet tābhyāṃ, nyāsas tāladvimānataḥ
yasyāsau lalitanāma prabandho lalitākṣaraḥ.
Iti lalitaḥ.
623. Vṛttam eva yadāmartyastutirūpaṃ viracyate,
tadābhilapyate nṛṇāṃ nipuṇaiḥ stavamañjarī.
Iti stavamañjarī.
624. Śabdārthavarṇālaṃkārair yasyodgrāhādayaḥ śritāḥ
śleṣopamāprasannādipramukhair eva maṇḍanaḥ.
Iti maṇḍanaḥ.
625. Mātrātālena sahitaṃ bhāgānāṃ tu catuṣṭayaṃ
padapāṭāṣṭakakṛtaṃ siṃhavikrānta iṣyate.
626. Padāntaraiḥ syād ābhogo, nyāsas tāladvimānataḥ.
Iti siṃhavikrāntaḥ.
Pāṭais tenaiś ca racito yo 'bhinandena gīyate
627. tālena, so 'bhinandaḥ syāt prabandho 'timanoharaḥ.
Iti abhinandaḥ.
Gajalīlena līlānāṃ tālenānyena kenacit
628. yasya gānaṃ, sa prabandho vijayo haripūrvakaḥ.
Iti harivijayaḥ.
Khaṇḍaiś caturbhir melāpasahitair bhāskaro bhavet.
629. Ādyās trayaḥ khaṇḍāś caturviṃśatimātrikā,
melāpākhye caturthe ca mātrāṇāṃ niyamo na hi.
630. Udgrāhaḥ prathamaḥ khaṇḍo dvir geyo madhyamānataḥ.
Khaṇḍo dvitīyo dhruvakaḥ. Sa geyo gamakāgrimaḥ.

620-621. When its *udgrāha* and its other parts express various sentiments, some people call this *prabandha* (i.e. the *pramoda*) differently: *rasasandoha* (lit. "accumulation of sentiments").

This is the *rasasandoha*.

621-622. When the *udgrāha* has regular words and invocatory syllables, the *dhruva* is based on the same two elements and the *ābhoga* also contains these two, while the conclusion is in the *tāla*'s diminution, it is called a *lalita prabandha* composition, because it has charming (*lalita*) syllables.

This is the *lalita*.

623. When a verse is composed as a song in praise of a god (*stuti*), it is called by the experts of mankind *stavamañjari* (lit. "bouquet of praises").

This is the *stavamañjari*.

624. When its *udgrāha* and its other sections contain literary and musical figures [respectively] referring to word sense and melodic line, that is to say, to paranomasia (*śleṣa*), simile (*upamā*), stress on the first note (*prasannādi*), etc., the song is a *maṇḍana* (lit. "ornament").

This is the *maṇḍana*.

625-626. When there are four sections in the *tāla mātrā* (= ancient *āditāla*)[314], set to eight words and drum syllables, it is considered to be a *siṃhavikrānta* (lit. "lion's gait")[315]. The *ābhoga* has other regular words and the conclusion is in the *tāla*'s diminution.

This is the *siṃhavikrānta*.

626-627. When a song set to drum syllables and invocatory syllables is sung in the *tāla abhinanda*[316], it is an *abhinanda* (lit. "delight"), which is an extremely fascinating *prabandha* composition.

This is the *abhinanda*.

627-628. A *prabandha* composition which is sung in the *tāla gajalīla*[317], or in any other *līla tāla*[318], is a *harivijaya* (lit. "hail to Hari-Viṣṇu").

This is the *harivijaya*.

628-629. A *bhāskara* (lit. "sun") has four sections including a *melāpaka*. The three primary sections (i.e. *udgrāha*, *dhruva* and *ābhoga*) contain twenty-four morae, but in the case of the fourth section, the *melāpaka*, there is no rule regarding the number of morae.

630. The first section, the *udgrāha*, is sung twice in moderate tempo. The second section is the *dhruva*. It is sung with predominant embellishments of the individual notes.

631. Atha melāpakaṃ gītvā, tṛtīyaṃ gamakāgrimaṃ
khaṇḍaṃ pragāya dhruvakaṃ, gāyen melāpakaṃ punaḥ.
632. Khaṇḍāv ubhāv imau geyau, gāyed ābhogakaṃ tataḥ.
Nyāsas tasya dhruvādyena syād, udgrāheṇa vā bhavet.
633. Asmin rāgo yatheṣṭaḥ syāt, tālas turaṅgalīlakaḥ.
Melāpapratimaṇṭhaḥ syāt. Tālenānena gīyate.
634. Pratimaṇṭheti melāpanāmāntaram udāhṛtaṃ.
Iti bhāskaraḥ.
Bhedo rāgakadambasya yaḥ prokto nṛpasañjñayā,
635. sa cet khaṇḍāvasāneṣu gamakālāpavān bhavet,
prabandhaḥ kīrtilaharī tarhi syāt kīrtivarṇanāt.
636. Kiṃ tv atrādyo 'sti yaḥ khaṇḍaḥ, pratikhaṇḍaṃ sa gīyate
muhur muhur dhruvakavat. Paraṃ rāgakadambavat.
637. Gamakair anvitaṃ maṇṭham ābhoge kecid ūcire.
Ābhoge nāmanī syātām ubhayoḥ kavivarṇyayoḥ.
638. Udgrāheṇa bhaven nyāsaḥ. Rāgair anekaiḥ sā bhavet.
Kecit khaṇḍān aniyatān ūcur buddher vilāsataḥ.
Iti kīrtilaharī.
639. Īdṛg eveṣyate dānalaharī dānavarṇanāt.
Iti dānalaharī.
Khaṇḍaiḥ syād aṣṭabhir baddhaḥ prabandhaḥ śaśiśekharaḥ.
640. Pratitālo mālavaśrīs tālarāgāv ihādime.
Gārugyākhyo rāmakṛtis tālarāgau dvitīyake.
641. Tṛtīye darpaṇas tālo, rāgo dīpābhidho mataḥ.
Śrīraṅgamallārakākhyau tālarāgau caturthakau.
642. Tribhaṅgir velāvalī ca tālo rāgaś ca pañcame.
Somavallabhako guṇḍakṛtiḥ ṣaṣṭe. 'tha saptame
643. pārvatīlocanas tālo, rāgaḥ käryo varāṭikā.
Ratitālo gurjarī ca tālarāgāv ihāṣṭame.

631. Then, having sung the *melāpaka* as a third section and having sung again the *dhruva* section with its predominant embellishments, one should repeat the *melāpaka*.

632. After singing these two sections one should perform the *ābhoga*. One should conclude the song with the first *dhruva* or with the *udgrāha*.

633-634. In this song the *rāga* is optional, but the *tāla* should be *turaṅgalīla*[319]. The *melāpaka* is a *pratimaṇṭha* song[320]. It is sung in the *tāla* of the same name (i.e. *pratimaṇṭha*)[321]. *Pratimaṇṭha* is mentioned as the alternative name of the *melāpaka*.

This is the *bhāskara*.

634-635. When a variety of the *rāgakadamba*, which is performed at the command of a king, has an *ālāpa* with musical embellishments at the end of its sections, this *prabandha* composition is a *kīrtilaharī* (lit. "wave of fame")[322], because it describes fame (*kīrti*).

636. However, in this song that part which is in fact the first section[323] is sung several times as a kind of refrain (*dhruvakavat*) to every section. The rest is as in the *rāgakadamba*.

637. Some people say that in the *ābhoga* there is a *maṇṭha* song[324] with musical embellishments. In the *ābhoga* the names of the poet-composer and the main character should be mentioned.

638. One should conclude with the *udgrāha*. This song is [composed] in a number of *rāga*. Some experts perform the sections at will without any rule.

This is the *kīrtilaharī*.

639. In the same way a song is regarded as a *dānalaharī* (lit. "wave of generosity"), when it describes generosity (*dāna*).

This is the *dānalaharī*.

639-640. The *prabandha* composition *śaśiśekhara* (lit. "crest of the moon") has eight sections. In its first section the *tāla* and the *rāga* respectively are *pratitāla*[325] and *mālavaśrī*[326]. In the second section the *tāla* is *gārugi*[327] and the *rāga* is *rāmakṛti*[328].

641. In the third section the *tāla* is *darpaṇa*[329] and the *rāga* is *dīpa*[330]. In the fourth section the *tāla* is *śrīraṅga*[331] and the *rāga* is *mallāra*[332].

642. In the fifth section the *tāla* is *tribhaṅgi*[333] and the *rāga* is *velāvalī*[334]. In the sixth section the *tāla* is *somavallabha*[335] and the *rāga* is *guṇḍakṛti*[336].

642-643. In the seventh section the *tāla* is *pārvatīlocana*[337] and the *rāga* is *varāṭikā*[338]. In the eighth section the *tāla* is *ratitāla*[339] and the *rāga* is *gurjarī*[340].

644. Vīraprāgadbhuto raudraḥ śṛṅgāraś ca bhayānakaḥ
hāsyo bībhatsakaruṇāv ity aṣṭa syū rasāḥ kramāt.
645. Ādau gāyed vedamitān, gāyed ālāpakaṃ tataḥ.
Vedakhaṇḍān pragāyātha gāyed ābhogakhaṇḍakaṃ.
646. Sarvān evaṃ punar gītvā nyased ālāpabhāgataḥ.
Iti śaśiśekharaḥ.
Nandyāvartas tālabhedair vakṣamāṇair viśeṣitaḥ
647. caturbhujaḥ prabandhaḥ syāt. Kiṃ tv ābhogavarṇanaṃ
khaṇḍena syāc caturthena. Śaṅkhaṃ cakraṃ gadā tataḥ
648. padma ity atra tālā syuḥ. Śeṣaṃ rāgakadambavat.
Āvāpoddhārabhedena śaṅkhādīnām iha kramāt
649. sphuṭaṃ dvādaśa bhedā syus. Te jñeyā keśavādayaḥ.
Iti caturbhujaḥ.
Viśiṣṭaiḥ saptabhis tālai rāgair api yathākramaṃ
650. sarasaiḥ saptabhiḥ khaṇḍaiḥ syād umātilako paraḥ.
Caccatpuṭaś ca nandī ca tataḥ syāt siṃhanandanaḥ
651. pratāpaśekharaḥ kaścit kaṅkālaḥ somavallabhaḥ
iti ṣaṭ. Saptamas tālaḥ kāryo raṅgavibhūṣaṇaḥ.
652. Vasanto gurjarī deśākhyā toḍī ca pañcamaḥ
dhannāsiketi rāgāḥ ṣaḍ. Antyo mālavakaiśikaḥ.
653. Vīrādbhutau raudraśāntau bhayākhyakaruṇābhidhau
śṛṅgāraś ca kramāj jñeyāḥ rasāḥ khaṇḍeṣu saptasu.
654. Melāpakānvitena syād ābhogaḥ saptamena ca.
Nyāso melāpakena syād, udgrāhādyena vā bhavet.
655. Ābhoge nāmanī syātām ubhayoḥ kavivarṇyayoḥ.
Ity umātilakaḥ.
Dvābhyāṃ dvābhyāṃ padābhyāṃ syād ekaḥ khaṇḍas. Tathāvidhaiḥ
656. tribhiḥ syāt kamalānandaḥ. Khaṇḍā vedādimātrakāḥ.
Ālāpaḥ pratikhaṇḍaḥ syāt prayogair upalakṣitaiḥ.
657. Geyaś cācapuṭenāyaṃ prabandhas. Tan nirūpyate.
Kṛtvā prayogān ālāpe gītvā dhātutrayaṃ kramāt,

644. Heroism, wonder, fury, love, terror, mirth, disgust and compassion respectively are the eight sentiments.

645. At the beginning one should sing the sections in verse (*veda* = *vṛtta*), next, an *ālāpaka*. Having sung again the metrical sections, one should perform the *ābhoga*.

646. After singing once more all sections one should conclude with the *ālāpa*.

This is the *śaśiśekhara*.

646-648. A *nandyāvarta*[341] distinguished by particular *tāla* that are specified is a *caturbhuja* (lit. "four-armed") *prabandha*. The *ābhoga* constitutes the fourth section. Its *tāla* are: *śaṅkha*[342], *cakra*[343], *gadā*[344] and *padma*[345]. The rest is as in the *rāgakadamba*.

648-649. As a result of the different ways of taking the *āvāpa* beat there are definitely twelve varieties of *śaṅkha* and the other musical metres. These, one should know, are *keśava*, etc.

This is the *caturbhuja*.

649-651. The next [composition], the *umātilaka* (lit. "mark on Umā's forehead"), has seven different *tāla* and *raga* in succession and seven sections with specific sentiments. The *tāla* are: *caccatpuṭa*[346], *nandī*[347], *siṃhanandana*[348], *pratāpaśekhara*[349], one of the varieties of *kaṅkāla*[350] and *somavallabha*[351]. These are six [of its musical metres]. The seventh *tāla* to be performed is *raṅgavibhūṣaṇa*[352].

652. Six [of its] *rāga* are: *vasanta*[353], *gurjarī*[354], *deśākhyā*[355], *toḍī*[356], *pañcama*[357] and *dhannāsikā*[358]. Its final *rāga* is *mālavakaiśika*[359].

653. Heroism, wonder, fury, peace, terror, compassion and love should be regarded as the respective sentiments in the seven sections.

654. The *ābhoga* is based on the seventh section, which has a bridge phrase (*melāpaka*). One should conclude with the *melāpaka* or with the first part of the *udgrāha*.

655. In the *ābhoga* the names of the poet-composer and the main character are mentioned.

This is the *umātilaka*.

655-656. Every single section consists of two words. A *kamalānanda* (lit. "Kamalā's joy") [song] has three such sections. The sections have four or more than four morae. Every section has an *ālāpa* with its characteristic improvised phrases.

657-658. This *prabandha* composition is sung in the *tāla cācapuṭa*[360]. This will be explained. After singing improvised phrases in an *ālāpa* and after performing the three main sections in succession peo-

658. tato vidhāya gamakān ālāpe nyāsam ūcire.
Vīro rasaḥ prabandhe 'smin, rāgaḥ syād rasasaṅgataḥ.
Iti kamalānandaḥ.
659. Dvātriṃśanmātrakau khaṇḍāv ekaḥ khaṇḍas. Tathāvidhaiḥ
tribhiḥ khaṇḍair viracitaḥ prabandhaḥ kunda ucyate.
660. Udgrāhe pratitālaḥ syād, ābhoge jayatālakaḥ,
dhruvake pūrṇakaṅkāla. Iti tālās trayaḥ kramāt.
661. Nyāso melāpakena syād. Rāge 'smin kaiśikī. Rasaḥ
vīraḥ syād adbhuto vā syād. Ābhoge nāmanī dvayoḥ.
Iti kundaḥ.
662. Udgrāho 'rthadvayayutaḥ syād, ekārtho 'pi vā bhavet,
samānamānau bhinnārthāv ekārthau vā dhruvāv ubhau,
663. samatālau samalayau dvābhyāṃ geyau sahaiva tau,
yasyodgrāhavad ābhogaḥ syād, asau yugalo mataḥ.
664. Udgrāhatālād anyena tena vāsya dhruvadvayam.
Ābhogāṃśaḥ kenacit syād udgrāhadhruvatālayoḥ.
665. Syātāṃ dhruvadvayo rāgau dvāv ekau vā yathāruci.
Atra dhruvadvayaṃ kecid apadaṃ pratijānite.
Iti yugalaḥ.
666. Vīraśṛṅgārarasayor nairantaryeṇa varṇanāt
śleṣād vā vīraśṛṅgāras. Tasya nirmāṇakramas tv asau.
667. Ādau gāyed gītam ekaṃ komalair lalitaiḥ padaiḥ.
Yad udgrāhaṃ bhūyo muhur geyaṃ melāpakānvitaṃ.
668. Atha sālagasūḍasthaṃ yad vā kiṃcit prakīrṇakam
gītaṃ pragāya, gamakān vidhāyālāpam ācaret.
669. Atha melāpakaṃ gāyed udgrāhapadasaṅgate.
Prayogodgrāhamelāpair anvitāni yathākramam
670. bhavanty anyāni gītāni pañcaivaitānīti śrutiḥ.
Syātām ābhogake ṣaṣṭe nāmanī kavivarṇyayoḥ.

ple conclude the song by singing an *ālāpa* with embellishments of the individual notes. In this composition the sentiment is heroism and the *rāga* should be in tune with this sentiment.

This is the *kamalānanda*.

659. Two verses (*khaṇḍa* = *vṛtta*) of thirty-two morae constitute one section (*khaṇḍa* = *dhātu*). A *prabandha* composition with three sections composed in this way is called a *kunda* (lit. "jasmine")[361].

660. *Pratitāla*[362] is [used] in the *udgrāha*, *jayatāla*[363] in the *ābhoga* and *pūrṇakaṅkāla*[364] in the *dhruva*. These are the three *tāla*.

661. One should conclude with the *melāpaka*. In this song the *rāga* is *kaiśikī*[365]. The sentiment is heroism or wonder. The names of two (i.e. of the poet-composer and the main character) figure in the *ābhoga*.

This is the *kunda*.

662-663. When the *udgrāha* deals with two subjects, or when it has only one subject, when two *dhruva* sections in the same tempo have different subjects or the same subject, when these two sections are sung by two people together in the same *tāla* and in the same tempo, when the *ābhoga* is like the *udgrāha*, this is considered to be a duet (*yugala*).

664. Its two *dhruva* are in a *tāla* that is different from or identical with the one used in the *udgrāha*. The *ābhoga* section is in one of the two *tāla* of the *udgrāha* and the *dhruva*.

665. In the two *dhruva* two *rāga* or only one may be used at will. Some people think that in this song the two *dhruva* do not have regular words.

This is the *yugala*.

666. When continuously the heroic and the erotic sentiments are described or combined, it is a *vīraśṛṅgāra* (lit. "heroic-erotic"). In its performance the following order should be maintained.

667. At the beginning one should perform one song with sweet and charming words. This *udgrāha*[366] should be sung several times in combination with a bridge phrase (*melāpaka*).

668-670. Next one should sing a song of the *sālagasūḍa*[367] or the *prakīrṇa* class and one should perform an *ālāpa* with musical embellishments. Then one should sing a *melāpaka* combined with the words of the *udgrāha*. According to the oral tradition there are five other songs containing improvised phrases (*prayoga*), an *udgrāha* and a *melāpaka*. In the *ābhoga*, which constitutes the sixth [song], the names of the poet-composer and the main character are mentioned.

671. Udgrāhagītena saha saptasv eteṣu ca rūpakeṣu
tālāḥ saptaiva bhinnāḥ syur, eko rāgo yathepsitaṃ.
672. Nyāsaḥ kāryo 'sya melāpasaṅgatodgrāhadhātukaḥ.
Iti vīraśṛṅgāraḥ.
Sakṛd rāgena cāntādiḥ sūḍādisaptabhir yutaḥ.
673. Sadvarṇakapadānto 'tra; pāṭādi syāt paraṃ padaṃ.
Gītāntavad yadvad geyaṃ tad ādau parigītīṣu
674. punaruktaṃ na dṛṣṭaṃ syād bhinnagītasya hetunā.
Ity uttarādiḥ.
Phālgūtsave dvādaśabhir aṣṭabhir vā yathāruci
675. caturbhir aṅghribhir baddhavastu dhammālir ucyate.
Tālo 'tra yatilagnaḥ syād, ekatālīti kecana.
676. Rāgo vasantasañjñaḥ syād. Rasau śṛṅgārahāsyakau.
Asya geyo dvir udgrāho, dhruvakas tu punaḥ punaḥ.
677. Melāpābhogayor gānaṃ pravidadhyād yadṛcchayā.
Svairīṇīnāṃ vasantasya prabhor vā varṇanaṃ matam.
Iti dhammālī.
678. Catuṣpadī vā tripadī prācyabhāṣābhavaiḥ padaiḥ
racitā lahacārī syāc. Chāntaśṛṅgārasaṃśrayā.
679. Ekatālyā kuḍukkena yatilagnena vāthavā
aḍḍatālena sā geyā. Rāgo 'syāṃ bhairavī matā,
680. mallāro vā vasanto vā gauḍī rāmakṛtis tathā
dhanyāsīr athavā rāgas. Tālaś cātra yathāruci.
681. Yathāpṛthak pratīyate dvitīyaṃ prathamāt padāt.
Tadā padāni geyāni nānārāgalayāt kramāt.
682. Atrodgrāhādayo bhāgāḥ kalpanīyā yathāsukham.
Iti lahacārī.
Melāpakānvitaiḥ ṣaḍbhiḥ khaṇḍaiḥ syur atra dhātavaḥ,
683. tālarāgarasair yuktā, vijayaḥ so 'bhidhīyate.

671-672. In these seven *rūpaka* songs, including the *udgrāha* song, there are seven different *tāla* and one optional *rāga*. The *udgrāha* section, combined with the *melāpaka*, should be performed as a conclusion to this song.

This is the *vīraśṛṅgāra*.

672-674. A composition in which the end [of every stanza] is [identical with] the beginning (*antādi* = *uttarādi*) [of the next stanza] consists of seven songs of the *sūḍa* and the other classes of *prabandha* compositions and has one *rāga* in each song. In this composition the last word [of a stanza] has regular word syllables; the other words may contain drum syllables, etc. Anything which is sung (i.e. any musical material) at the end of the songs should not appear as a repetition at the beginning of subsequent songs, because the songs are different.

This is the *uttarādi*.

674-675. [A *vastu* type of composition sung] during the festival in the month Phālguna (i.e. the Holi festival), composed in twelve or eight lines, or, if one prefers, in four lines, is called a *dhammālī*[368]. Its *tāla* is *yatilagna*[369], according to some people it is *ekatālī*[370].

676. Its *rāga* is *vasanta*[371]. Its sentiments are love and mirth. Its *udgrāha* should be sung twice, its *dhruva* again and again.

677. One may perform a *melāpa* and an *ābhoga* at will. Traditionally the song describes the unrestrained women (i.e. the cowherdesses of the god Kṛṣṇa) or Lord Vasanta (the god of spring).

This is the *dhammālī*.

678. A *catuṣpadī* or a *tripadī* set to words in the Eastern vernacular (i.e. Bengālī) is a *lahacārī*[372]. It is associated with the sentiments of peace and love.

679-680. It is sung in the musical metres *ekatāli*[373], *kuḍukka*[374], *yatilagna*[375] or *aḍḍatāla*[376]. In this song the *rāga* traditionally are: *bhairavī*[377], *mallāra*[378], *vasanta*[379], *gauḍī*[380], *rāmakṛti*[381] and *dhanyāsī*[382]. The *tāla* may be performed at pleasure.

681-682. The second line[383] comes after the first as a separate section. In this case the lines should be sung one by one in different *rāga* and tempos. In this song the *udgrāha* and the other sections may be performed at pleasure.

This is the *lahacārī*.

682-683. When the main musical sections (*dhātu*) are formed by six sections with a bridge phrase (*melāpaka*), each composed in a particular musical metre (*tāla*), melodic form (*rāga*) and sentiment

Jayamaṅgalatālena śrīrāgenādimo bhavet.
684. Śrīnandanena tālena pañcamena dvitīyakaḥ.
Vīravikramatālena vasantena tṛtīyakaḥ.
685. Somavallabhakarṇāṭagauḍakābhyāṃ caturthakaḥ
khaṇḍaḥ syād rāgatālābhyāṃ. Ṣaṭpitāputratālena
686. naṭṭanārāyanākhyena geyo rāgena pañcamaḥ.
Rasāḥ pañcasu bhāgeṣu pañca. Ṣaṣṭe yathāruci.
687. Udgrāhaṃ dviḥ pragāyātha, melāpakapadānvitān
trīn khaṇḍāṃś ca tato gītvā, gāyed ābhogaṃ nirmitam.
688. Nyāso melāpako 'nyo 'sya prabandhasya bhaved dhruvam.
Iti vijayaḥ.
Yo jñānagurutālena dvikhaṇḍodgrāhamaṇḍitaḥ,
689. trikhaṇḍadhruvakas, tāvadābhogaḥ parigīyate,
sa prabandho jñānaguruḥ. Svarais tenair alaṃkṛtaḥ.
690. Atra rāgo rasaś cāpi vāñchitaḥ kavivarṇyayoḥ.
Iti jñānaguruḥ.
Atha maṇṭhakaprabandhaḥ.
Abhinandābhidho yatra turaṅgalīlasañjñakaḥ
691. nandī darpaṇakā caite tālā maṇṭhakalāñchitāḥ,
lakṣmīkīrtir ayaṃ nāmnā maṇṭhakaḥ sadbhir īkṣate.
692. Rāgaḥ syād atra mallāro, rasaḥ śānto, layaḥ samaḥ.
Iti lakṣmīkīrtiḥ.
Pragāya drutamānena punar enaṃ vilambitaṃ
693. gāyej jhampākhyatālena maṇṭho drutavilambitaḥ.
Iti [drutavilambitaḥ].
Udgrāhe cañcūpuṭena maṇṭhena vā, dvitīyake
694. tripuṭenātha maṇṭhena tṛtīye 'ṅghriyathānvitaṃ
gāyed drutavilambābhyāṃ maṇṭhe drutavilambite.

(*rasa*), it is called a *vijaya* (lit. "victory"). The first section is in the *tāla jayamaṅgala*[384] and in *śrīrāga*[385].

684. The second section is in the *tāla śrīnandana*[386] and in the *rāga pañcama*[387]. The third section is in the *tāla vīravikrama*[388] and in [the *rāga*] *vasanta*[389].

685-686. The fourth section is in the *tāla somavallabha*[390] and in the *rāga karṇāṭagauḍa*[391]. The fifth section is sung in the *tāla ṣaṭpitāputra*[392] and in [the *rāga*] *naṭṭanārāyaṇa*[393].

686. [The sixth section is composed in any of the above-mentioned five *tāla* and in any of the above-mentioned *rāga*. These sections have musical embellishments in the three octaves and powerful words. Love, heroism, love, mirth and fury][394] respectively are the five sentiments in the first five sections. In the sixth section the sentiment is optional.

687-688. Having sung the *udgrāha* twice and next three sections with a bridge phrase, one should perform a regular *ābhoga*. The conclusion of this composition definitely is another *melāpaka*.

This is the *vijaya*[395].

688-690. A *prabandha* in the *tāla jñānaguru*[396], which has an *udgrāha* with two subdivisions and a *dhruva* with three subdivisions, while an *ābhoga* of the same size is sung, is a *jñānaguru* (lit. "master of knowledge"). It is embellished with tone syllables and invocatory syllables. In this case the *rāga* and the sentiment may be as required by the composer and the main character of the song.

This is the *jñānaguru*.

Next, the *maṇṭhaka prabandha* compositions.

690-692. When the *tāla abhinanda*[397], *turaṅgalīla*[398], *nandī*[399] and *darpaṇa*[400] are combined with a *maṇṭhaka tāla*[401], this *maṇṭhaka* song is called *lakṣmīkīrti* (lit. "Lakṣmī's fame") by the experts. In this song the *rāga* is *mallāra*[402], the sentiment is peace and the tempo is steady.

This is the *lakṣmīkīrti*.

692-693. If one sings it in the *tāla jhampā*, first in fast speed and then once more in slow speed, the *maṇṭha* song is a *drutavilambita* (lit. "allegro-adagio")[403]. This is the *drutavilambita*.

693-695. If in a *drutavilambita maṇṭha* one sings each time one line in fast and slow speed, in the *udgrāha* in the *tāla cañcūpuṭa* (= *caccatpuṭa*)[404] or in a *maṇṭha* variety[405], in the second section (i.e. the *dhruva*) in the *tāla tripuṭa* (= *aḍḍatāla*)[406] and in the third section (i.e. the *ābhoga*) in a *maṇṭha* variety, [it is a *haraśarmaka* (lit. "Śiva's

695. Syād atra rāgaḥ kedāro yadā rāgo manaḥpriyaḥ.
Iti haraśarmakaḥ.
Ādau cācapuṭas tasmāt pratimaṇṭhakaḥ maṇṭhakau
696. dvivāraṃ gadito yatra haraśarmakaḥ maṇṭhakaḥ,
pārvatīlocane tasya udgrāho, dhruvadhātukaḥ
697. siṃhanandanamaṇṭhābhyāṃ, siṃhavikrīḍitena tu
ābhogo yasya, maṇṭho 'sau gaurīpriya iti smṛtaḥ.
698. Atra rāgas tu kedāro, raso yaḥ kaścid iṣyate.
Iti gaurīpriyaḥ.
Udgrāho maṇṭhatālena, dhruvasya sakaladvayaṃ
699. siṃhanandanatālena, mallikāmodatālataḥ
ābhogo yasya, maṇṭho 'sau bhaven madanavallabhaḥ.
Iti madanavallabhaḥ.
700. Lakṣmīśanāmnā tālena tālena ca jayaśriyā
maṇṭhaśrīraṅgatālābhyāṃ śrīprado maṇṭhako bhavet.
Iti śrīpradaḥ.
701. Mukundatālenodgrāho, maṇṭhakena dhruvo bhavet,
ābhogo maṇṭhakenāyaṃ maṇṭhakaḥ putradābhidhaḥ.
702. Atra rāgaḥ pañcamaḥ syād, rasaś ca navamo mataḥ.
Iti putradaḥ.
Maṇṭhakaḥ prathamas tālas, tataḥ syād vīravikramaḥ.
703. Dvayor dharaṇyaḥ sapta syur maṇṭhake vīralīlake.
Maṇṭho vīrarasaprāyo vīralīla iti smṛtaḥ.
Iti vīralīlaḥ.
704. Caccatpuṭe dvir āvṛtyā kuryād udgrāhanirmitaṃ.
Haṃsakābhidhamaṇṭhena jagaṇena dhruvo bhavet.
705. Dharaṇyas tu prakartavyā udgrāhād adhikā iha.
Ābhogaṃ varṇatālena krameṇa racayed budhaḥ.
706. Maṇṭhabhedo bhaved eṣa nāmnā mativilāsakaḥ.
Iti mativilāsaḥ.
Yasya tripuṭamallābhyāṃ viyāty udgrāhavarṇanaṃ,
707. dhruvako yatilagnena pratitālena vāñchitaḥ,

delight")]. In this song the *rāga* is *kedāra*[407], if this *rāga* is delightful.

This is the *haraśarmaka*.

695-698. When a *haraśarmaka manṭha* is performed twice, first in the *tāla cācapuṭa*[408], next in *pratimanṭha*[409] and in two types of *manṭha*[410], and when its *udgrāha* is sung in the *tāla pārvatīlocana*[411], its *dhruva* in the *tāla siṃhanandana*[412] and in a *manṭha* variety, but its *ābhoga* is sung in the *tāla siṃhavikrīḍita*[413], this *manṭha* song is considered to be a *gaurīpriya* (lit. "dear to Pārvatī"). Its *rāga* is *kedāra*[414]; its sentiment is optional.

This is the *gaurīpriya*.

698-699. When the *udgrāha* is in a *manṭha* variety[415], when both parts of the *dhruva* are in the *tāla siṃhanandana*[416] and its *ābhoga* is in the *tāla mallikāmoda*[417], the *manṭha* song is a *madanavallabha* (lit. "dear to Madana = Kāmadeva").

This is the *madanavallabha*[418].

700. When the *manṭha* song is in the *tāla lakṣmīśa*[419], *jayaśrī*[420], a *manṭha* variety[421] and *śrīraṅga*[422], it is a *śrīprada* (lit. "granting fortune").

This is the *śrīprada*[423].

701-702. When the *udgrāha* is in the *tāla mukunda*[424], the *dhruva* in a *manṭha* variety[425] and the *ābhoga* in a *manṭha* variety, the *manṭha* song is called *putrada* (lit. "granting children"). In this song the *rāga* is *pañcama*[426] and the sentiment is the ninth (i.e. peace).

This is the *putrada*.

702-703. The first *tāla* is a *manṭha* variety[427], the next *tāla* is *vīravikrama*[428]. In a *vīralīlaka manṭhaka* song there are seven movements (*dharaṇi* = *yati*)[429] in these two *tāla*. Since this *manṭha* composition mainly expresses the heroic sentiment (*vīra rasa*), it is traditionally called *vīralīla* (lit. "heroic play").

This is the *vīralīla*.

704-706. One should compose the *udgrāha* in the *tāla caccatpuṭa*[430], which is repeated twice. The *dhruva* should be in the *jagaṇa manṭha*[431], named *haṃsaka*. In this case one may perform some additional movements (*dharaṇi*)[432] after the *udgrāha*. The expert should compose the *ābhoga* in a series of *varṇatāla*[433]. This variety of *manṭha* is called *mativilāsa* (lit. "diversion of the mind").

This is the *mativilāsa*.

706-708. When the *udgrāha* is developed in the *tāla tripuṭa* (= *aḍḍatāla*)[434] and in *mallatāla*[435], while the *dhruva* is sung at will in *yatilagna*[436] or in *pratitāla*[437], when an *ālāpa* with its improvised

athālāpaḥ prayogaś ca jhampātālena gīyate,
708. atha cācapuṭena syād ābhogo, mokṣaṇaṃ bhavet
dhruve yasya, sa maṇṭhaḥ syāt saptatāleśvarābhidhaḥ.
Iti saptatāleśvaraḥ.
709. Sampakkeṣṭākatālena syād udgrāhas, tato dhruvaḥ
bhaven maṇṭhakatālena prayogair upavṛṃhitaḥ,
710. ābhogo 'pi bhaven maṇṭhe, rāgaḥ prābhātiko, rasaḥ
śāntaḥ, sa maṇṭhaḥ kathitaḥ prācīnair harṣavardhanaḥ.
Iti harṣavardhanaḥ.
711. Yena kenāpi maṇṭhena syād udgrāhas, tato dhruvaḥ
syād drutapratimaṇṭhābhyāṃ prayogair upavṛṃhitaḥ,
712. ābhogas tripuṭenāsau maṇṭhaḥ syāc caturānanaḥ.
Yadṛcchayā raso jñeyo, rāgaḥ śrutimanoharaḥ.
Iti caturānanaḥ.
713. Prayogānvitam ālāpaṃ kṛtvā, maṇṭhena kenacit
trīn udgrāhādikān dhātūn mātṛkair eva vāñchitaiḥ,
714. rāgeṇaikena rāgābhyāṃ rāgair vā yatra gāyati,
maṇṭhaḥ śekharanāmāyaṃ. Śṛṅgāro 'tra raso mataḥ.
715. Svarāś cātra prayoktavyā gamakāś ca yathocitaṃ.
Iti śekharaḥ.
Drutamaṇṭhavad udgrāhaḥ, ṣaṭpitāputravad dhruvaḥ,
716. aḍḍatālavad ābhogaḥ, ṣaṭpitāputramaṇṭhakaḥ.
Pituḥ putrastutir jñeyā. Gurjarīrāga iṣyate.
Iti ṣaṭpitāputraḥ.
717. Udgrāhādyās trayo yasya maṇṭhakair eva kevalaiḥ,
śrīrāgeṇa, rase śānte, maṇṭhakaḥ śrīkaras tu saḥ.
Iti śrīkaraḥ.
718. Yasya syāt krīḍayodgrāho, dhruvo maṇṭhakabhaṅgibhiḥ,
ābhogadhātuś caccaryā, sa maṇṭhas tanayapradaḥ.
719. Śṛṅgāraśāntayor anyataro 'tra rasa iṣyate.
Rāgā vasantalalitamukhyā maṅgaladāyakāḥ.
Iti tanayapradaḥ.

phrases is sung in the *tāla jhampā*[438], next the *ābhoga* is performed in *cācapuṭa*[439], while the *dhruva* functions as a conclusion, the *maṇṭha* is called *saptatāleśvara* (lit. "having seven *tāla*").

This is the *saptatāleśvara*.

709-710. When the *udgrāha* is in the *tāla sampakkeṣṭāka*[440], the *dhruva*, invigorated by improvised phrases, is in a *maṇṭha* variety[441] and the *ābhoga* is also in a *maṇṭha* variety, when the *rāga* is a morning *rāga* and the sentiment is peace, the *maṇṭha* is called *harṣavardhana* (lit. "increasing joy") by the ancient authors.

This is the *harṣavardhana*.

711-712. When the *udgrāha* is in any type of *maṇṭha tāla*, the *dhruva*, invigorated by improvised phrases, is in two fast *pratimaṇṭha tāla*[442] and the *ābhoga* is in *tripuṭa* (= *aḍḍatāla*)[443], the *maṇṭha* is a *caturānana* (lit. "having four faces"). Its sentiment is optional and the *rāga* may be any *rāga* which pleases the listener.

This is the *caturānana*.

713-715. If one sings an *ālāpa* with improvised phrases (*prayoga*)[444] and next the three sections, the *udgrāha*, etc., with the desired letters from the alphabet, in a variety of the *tāla maṇṭha*, in one, two or more *rāga*, the *maṇṭha* song is called *śekhara* (lit. "crown"). In this case love is traditionally regarded as the sentiment. In this song tone syllables and musical embellishments may be performed as mentioned before.

This is the *śekhara*.

715-716. When the *udgrāha* is in a fast *maṇṭha tāla*, the *dhruva* in the *tāla ṣaṭpitāputra*[445] and the *ābhoga* in *aḍḍatāla*[446], it is a *ṣaṭpitāputra maṇṭha* song. It is to be understood as a laudatory hymn of a son to his father. The *rāga gurjarī*[447] is required.

This is the *ṣaṭpitāputra*.

717. When the three sections, the *udgrāha*, etc., are each in one of the *maṇṭha tāla* varieties, in *śrīrāga*[448] and in the peaceful sentiment, this *maṇṭha* is a *śrīkara* (lit. "bringing good luck").

This is the *śrīkara*.

718-719. When the *udgrāha* is in the *tāla krīḍā*[449], the *dhruva* in the varieties of the *tāla maṇṭha* and the *ābhoga* section in the *tāla caccarī*[450], this *maṇṭha* is a *tanayaprada* (lit. "granting progeny"). In this case one of the two sentiments, love or peace, is required. Its *rāga* should be the auspicious ones, such as *vasanta*[451], *lalita*[452], etc.

This is the *tanayaprada*.

720. Udgrāhābhogayor maṇṭho dhruve tālaḥ samāhitaḥ
yasya, saurāṣṭrīrāgādyo maṇṭhako ratilīlakaḥ.
Iti ratilīlaḥ.
721. Ādau maṇṭhakatālaḥ syād. Athānyaḥ syān manīṣiṇaḥ.
Tato ’nyo maṇṭhakas, tasmāt tālo yādṛcchiko bhavet.
722. Ṣoḍaśāvṛttayas tv evaṃ prakārair nūtanaiḥ kṛtāḥ
yatrāsau sarvatobhadranāmā maṇṭhaka ucyate.
723. Kvacic chīgraḥ kvacin madhyaḥ kvacid eṣa vilambitaḥ
gātavyaḥ sarvatobhadro, rasarāgair alaṃkṛtaḥ.
Iti sarvatobhadraḥ.
724. Yasyāditālamaṇṭhābhyām udgrāhāṃśaḥ pragīyate,
dhruvako drutamaṇṭhena syād, ābhogaḥ kuḍukkataḥ,
725. saharṣamaṇṭho. Mallārahāsyau rāgarasau smṛtau.
Iti saharṣamaṇṭhaḥ.
Udgrāho gajalīlena, maṇṭhakena dhruvo bhavet,
726. yatilagnena vābhogo, nyāso rāsakatālataḥ
gajendragatisañjñe syān maṇṭhe, rāgas tu bhairavaḥ.
Iti gajendragatiḥ.
727. Maṇṭhakapratimaṇṭhābhyām udgrāho yasya gīyate,
maṇṭhakapratitālābhyāṃ dhruvasya sakaladvayam,
728. ābhogas tripuṭenāsau maṇṭhakaḥ somavallabhaḥ.
Rāgaḥ someśvaro ’tra syād. Raso hāsyo ’tra varṇitaḥ.
Iti somavallabhaḥ.
729. Kaṅkālamaṇṭhakaṅkālair yasyodgrāhaḥ pragīyate,
etair eva dhruvābhogo, maṇṭhakaḥ śatrumardanaḥ.
730. Asmin prabandhe rāgāṅgān tādṛśān vā prakalpayet.
Rāgo varāṭikā, vīro rasaḥ syād vā bhayānakaḥ.
Iti śatrumardanaḥ.

720. When in the *udgrāha*, the *ābhoga* and the *dhruva* a *maṇṭha tāla* is applied and when its *rāga* is the first *saurāṣṭrī*[453], the *maṇṭha* song is a *ratilīla* (lit. "love play").

This is the *ratilīla*.

[The *maṇṭha pañcasara*][454].

721-723. First a *maṇṭha tāla* is used; next, another *tāla* of the expert's own choice; then another *maṇṭha*; thereafter any *tāla* whatsoever may be used. When in this way sixteen repetitions are made, each performed in a new way, the *maṇṭha* song is called *sarvatobhadra* (lit. "auspicious in every respect"). Sometimes a *sarvatobhadra* may be sung in fast tempo, sometimes in moderate tempo and sometimes in slow tempo. This *maṇṭha* song is embellished with various sentiments and *rāga*.

This is the *sarvatobhadra*.

724-725. When the *udgrāha* section is sung in *āditāla*[455] and in a *maṇṭha tāla*, while the *dhruva* is in a fast *maṇṭha tāla* and the *ābhoga* in the *tāla kuḍukka*[456], this is a *saharṣa* (lit. "joyful") *maṇṭha* song. According to the tradition its *rāga* and sentiment respectively are *mallāra*[457] and mirth.

This is the *saharṣa maṇṭha*.

725-726. In the *maṇṭha* called *gajendragati* (lit. "gait of the king of the elephants") the *udgrāha* is in the *tāla gajalīla*[458], the *dhruva* in a *maṇṭha tāla*, the *ābhoga* in the *tāla yatilagna*[459] and the conclusion in the *tāla rāsaka*[460]. The *rāga* is *bhairava*[461].

This is the *gajendragati*.

727-728. When the *udgrāha* is sung in a *maṇṭha tāla* and in the *tāla pratimaṇṭha*[462], the two parts of the *dhruva* are in a *maṇṭha tāla* and in *pratitāla*[463] and the *ābhoga* is in the *tāla tripuṭa*[464], this *maṇṭha* song is a *somavallabha* (lit. "dear to the moon"). In this song the *rāga* is *someśvara*[465]. Traditionally, mirth is its sentiment.

This is the *somavallabha*.

729-730. When the *udgrāha* is sung in the *tāla kaṅkāla*[466], *maṇṭha* and *kaṅkāla*, and when the *dhruva* and the *ābhoga* are also performed in these *tāla*, the *maṇṭha* song is a *śatrumardana* (lit. "destroying the enemies"). In this composition one should use *rāgāṅga* or similar *rāga*. *Varāṭī*[467] is such a *rāga*. The sentiment should be heroism or terror.

This is the *śatrumardana*.

731. Pratāpaśekhareṇa syād udgrāho gamakānvitaḥ.
Dhruvo maṇṭhena sālāpa. Ābhogo 'pi prayogavāk
732. pratāpaśekhareṇātra rāgo deśākha iṣyate.
Deśakāro 'pi vā jñeyo rāgo vāggeyakārakaiḥ
733. pratāpaśekhare maṇṭha. Iti vāggeyakārakaḥ.
Iti pratāpaśekharaḥ.
Tālena tripuṭākhyena yasyodgrāhaḥ pragīyate,
734. maṇṭhakapratimaṇṭhābhyāṃ dhruvasya sakaladvayaṃ,
jhampātālena cābhogo, maṇṭhaḥ sampatkaras tu saḥ.
735. Bhūcandrāmbusvargagaṇair asya bandhaṃ jaguḥ pare.
Iti sampatkaraḥ.
Iti ṣaḍviṃśatir maṇṭhakāḥ.
Dvidhā sūḍaḥ purā proktas. Tatra śuddhaḥ prapañcitaḥ
736. elādir. Atha vakṣyāmaḥ sūḍaṃ sālagasañjñakaṃ.
Rāgatālagrahalayaracanādhātumātubhiḥ
737. alaṃkāraiś ca bhinneṣu yeṣv evānyasya vastunaḥ
chāyeva lagati chāyāraktimādhuryayogataḥ,
738. tāni sālagagītāni. Taiḥ sūḍaḥ sālago bhavet
ādyo dhruvas tato maṇṭhaḥ pratimaṇṭho nisārukaḥ
739. aḍḍatālas tato rāsa ekatālīti saptabhiḥ
rūpakaiḥ sālagaḥ sūḍas. Teṣāṃ lakṣaṇam ucyate.
740. Udgrāhaḥ syād ekadhātu dvikhaṇḍaś ca, tataḥ paraḥ
tṛtīyaḥ kiṃcid uccaḥ syād ādyābhyāṃ mānagānayoḥ,
741. dvir āvṛttaṃ trayam idam, ābhogo 'pi trikhaṇḍakaḥ;
kvacid eṣa dvikhaṇḍaḥ syāt, kvacit syād ekakhaṇḍakaḥ;
742. atrāpy ucco 'ntimaḥ khaṇḍaḥ stutyanāmānvitas tu saḥ;
ābhogakhaṇḍadvitayam ādyaṃ syād ekadhātukaṃ,
743. udgrāhasyādyakhaṇḍena nyasanaṃ yasya, sa dhruvaḥ.

731-733. The *udgrāha*, which contains musical embellishments, is in the *tāla pratāpaśekhara*[468]. The *dhruva*, which has an *ālāpa*, is in a variety of the *tāla maṇṭha*. The *ābhoga*, which contains improvised phrases (*prayoga*), is also in the *tāla pratāpaśekhara*. In this song the *rāga deśākha* (= *deśākhyā*)[469] is recommended. In the *maṇṭha pratāpaśekhara* (lit. "crown of splendour") the *rāga deśakāra* (= *deśī*)[470] is also recognized by the composers. This is the opinion of a composer.

This is the *pratāpaśekhara*.

733-735. When its *udgrāha* is sung in the *tāla tripuṭa*[471], the two parts of the *dhruva* in a variety of the *tāla maṇṭha* and in the *tāla pratimaṇṭha*[472] and the *ābhoga* in the *tāla jhampā*[473], the *maṇṭha* song is a *sampatkara* (lit. "granting fortune"). Other people say that it is performed by groups of semi-divine beings living on the earth, on the moon, in the waters or in heaven. This is the *sampatkara*.

Here ends the discussion on the twenty-six *maṇṭha* songs.

735-738. Two types of suite (*sūḍa*) have been mentioned before[474]. In that connection the *elā* and the other compositions constituting the pure (*śuddha*) [suite] have been explained. Now we shall discuss the mixed (*sālaga*) suite. When the characteristic sound (*chāyā*, lit. "colour-shade") of another, lighter piece of music (*vastu*)[475] adheres (*lagati*), as it were, to [traditional songs] distinguished by melodic form (*rāga*), musical metre (*tāla*), start (*graha*) of the metric cycle, tempo (*laya*), performance (*racanā*), musical setting (*dhātu*), text (*mātu*) and musical figure (*alaṃkāra*), because in that sound (*chāyā*) charm and sweetness are combined, these [compositions] are mixed (*sā-laga* = *chāyā-laga*).

738-739. Among these, the first *sālaga-sūḍa* song is the *dhruva*, the next one the *maṇṭha*; then the *pratimaṇṭha*, the *niḥsāruka*, the *aḍḍatāla*, the *rāsa* and the *ekatālī*. These seven musical forms constitute the mixed suite (*sālaga sūḍa*). Their characteristics will be explained.

740-743. When the *udgrāha* has two subsections with the same musical setting and a third one which is a little higher than the first two in respect of tempo and melody – these three subsections should be repeated twice -, when the *ābhoga* also has three subsections – in some cases it may have two subsections, in other cases it may have one; also here the last subsection should be higher and contain the name of the one who is praised in the song -, when the first two subsections of the *ābhoga* have the same musical setting and when the first subsection of the *udgrāha* functions as a conclusion, this is a *dhruva* song.

Jayantaḥ śekharotsāho madhuro nirmalas tathā
744. kuntalaḥ kamalaś cāro nandanaś candraśekharaḥ
kāmado vijayākhyaś ca kandarpo jayamaṅgalaḥ
745. tilako lalitākhyaś ca ṣoḍaśaivaṃ dhruvā matāḥ.
Ekādaśākṣarādīnām uddeśo 'yaṃ prakīrtataḥ.
746. Āditālena śṛṅgāre jayantaḥ sarvasiddhaye.
Niḥsāruṇā śekharaḥ syād vīre 'sau bhāgyavardhanaḥ.
747. Utsāhaḥ pratimaṇṭhena hāsye vaṃśābhivṛddhaye.
Hayalīlena bhojayen madhuraḥ karuṇe rase.
748. Ujjvale nirmalaḥ krīḍātālena tanute dyutiṃ.
Laghuśekharatālena kuntalo vismaye priye.
749. Jhampātālena kamalo vipralambhe sukhāvahaḥ.
Niḥsārutālena rase vīre cāro jayapradaḥ.
750. Śṛṅgāravīrayor ekatālyā bhadrāya nandanaḥ.
Vīre hāsye śucau candraśekharaḥ pratimaṇṭhataḥ
751. śrotrīṇām api gātrīṇām abhīṣṭaphaladaḥ smṛtaḥ.
Śṛṅgāre kāmado gītaḥ pratimaṇṭhena kāmadaḥ.
752. Āyuṣe vijayo hāsye dvitīyenopavarṇitaḥ.
Āditālena kandarpaḥ karuṇe śucihāsyayoḥ.
753. Śṛṅgāravīrayoḥ krīḍātālena jayamaṅgalaḥ
ayaṃ yathārthanāmā syād, dadāti jayamaṅgalaṃ.
754. Śṛṅgāravīrayor ekatālyā syāt tilakaḥ śubhaḥ.
Lalitaḥ pratimaṇṭhena śṛṅgāre sarvasiddhidaḥ.
755. Khaṇḍayor ādyayor varṇaniyamaḥ syāc caturṣu vā.
Gamakāḥ sarvakhaṇḍeṣu keṣucid vā yathāruci.
756. Ekādaśākṣaraṃ khaṇḍam ārabhyaikaikam akṣaraṃ
tāvad dhi vardhayed yāvat ṣaḍviṃśatyakṣarāvadhi.
757. Khaṇḍayor ubhayor varṇaniyamo vākhileṣu vā.
Jayantādīn dhruvān nityaṃ ye gāyanti manīṣiṇaḥ,
758. sarvayajñaphalaṃ teṣāṃ syād. Ity āhuḥ purātanāḥ.

743-745. Traditionally, *jayanta*, *śekhara*, *utsāha*, *madhura*, *nirmala*, *kuntala*, *kamala*, *cāra*, *nandana*, *candraśekhara*, *kāmada*, *vijaya*, *kandarpa*, *jayamaṅgala*, *tilaka* and *lalita* are the sixteen types of *dhruva*. The explanation of the eleven syllables and the other things will be given.

746-754. The victorious (*jayanta*) type in *āditāla* (= *rāsa*)[476] and in the erotic sentiment will bring good luck in every respect. The crown (*śekhara*) type in the *tāla niḥsāru*[477] and in the heroic sentiment will increase one's fortune. The power (*utsāha*) type in the *tāla pratimaṇṭha*[478] and in the comic sentiment will increase one's offspring. The sweet (*madhura*) type in the *tāla hayalīla* (= *turaṅgalīla*)[479] and in the pathetic sentiment will give enjoyment. The bright (*nirmala*) type in *krīḍātāla*[480] and in the erotic sentiment will produce splendour. The hair (*kuntala*) type in the *tāla laghuśekhara*[481] [is used] in the marvellous and the erotic sentiment. The red-lotus (*kamala*) type in the *tāla jhampā*[482] will bring solace, when lovers are separated. The marching (*cāra*) type in the *tāla niḥsāru*[483] and in the heroic sentiment leads to victory. The rejoycing (*nandana*) type in *ekatālī*[484], in the erotic and the heroic sentiment, will bring happiness. The moon-crest (*candraśekhara*) type in the *tāla pratimaṇṭha*[485], associated with heroism, mirth and love, traditionally grants wishes to listeners as well as singers. The wish-granting (*kāmada*) type in the *tāla pratimaṇṭha*[486] and in the erotic sentiment excites love. The victory (*vijaya*) type in the *tāla dvitīya*[487] and in the comic sentiment will grant a long life. The passionate-love (*kandarpa*) type in *āditāla*[488] is associated with pity, love and mirth. The victory-and-happiness (*jayamaṅgala*) type in the *tāla krīḍa*[489] in the erotic and heroic sentiment will, as its name says, grant victory and happiness. The mark-on-the-forehead (*tilaka*) type in *ekatāli*[490] in the erotic and the heroic sentiment is auspicious. The charming (*lalita*) type in the *tāla pratimaṇṭha*[491] and in the erotic sentiment will give complete satisfaction.

755. There is a rule regarding the syllables in the first two or in all the four subsections. Musical embellishments may be applied at pleasure in all subsections or in some.

756-757. One should each time add one syllable to the number of syllables of a subsection, starting from eleven syllables (in the first type of *dhruva*) and ending with twenty-six syllables (in the last type). This rule fixing the [number of] syllables [may be applied] in two or in all subsections (of a *dhruva* song).

757-758. The ancient experts say that to those people who always sing *jayanta* and the other *dhruva* songs there will be religious merit from all sacrifices.

Dhruveṣv akṣaratālādiniyamaḥ phalasiddhaye,
759. nānyatālanivṛttyarthas. Tena tālāntarair api
caccatpuṭādibhir geyā dhruvā vāggeyakārakaiḥ.
760. Dvābhyāṃ dhruvābhyām ābhogakhaṇḍenānyena ca sphuṭaṃ
bhaven nirmāṇam elāyāḥ kiṃcid dharmakṛtāntaraṃ.
Iti ṣoḍaśadhruvalakṣaṇaṃ.
761. Yasyodgrāho dviviratiḥ syād ekayatir eva vā,
dhruvākhyakhaṇḍo dviguṇa udgrāhād, antaro na vā,
762. gītvāntaraṃ dhruvaṃ prāpya gāyed ābhogakaṃ sakṛt,
dhruve tu nyasanaṃ yasya, sa maṇṭho maṇṭhatālataḥ.
763. Jayapriyo maṅgalaḥ sundaro vallabhas tathā
kalāpaḥ kamalaś ceti ṣaḍvidho maṇṭhako bhavet.
764. Avaiṣamye 'pi racanārāgagrahalayādike
yena ṣoḍhā maṇṭhatālas, tenāyam api ṣaḍvidhaḥ.
765. Jagaṇākāramaṇṭhena geyo vīre jayapriyaḥ.
Śṛṅgāre maṅgalo geyo maṇṭhena bhagaṇātmanā.
766. Sagaṇā kṛtinā geyaḥ śucau maṇṭhena sundaraḥ.
Karuṇe ragaṇākāramaṇṭhatālena vallabhaḥ.
767. Kalāpo vyantanagaṇā kṛtinā gīyate hase.
Virāmāntadrutadvandvāl laghunā kamalo 'dbhute.
Iti ṣaṇmaṇṭhakāḥ.
768. Yādṛśaṃ maṇṭhakasyoktam udgrāharacanādikaṃ,
tādṛśaṃ pratimaṇṭhādipañcānām api lakṣaṇaṃ.
769. Tatra trayāṇām ādyānāṃ tālanānatvaṃ kalpitam.
Rūpabhedo bhaved antyadvayasya racanākṛtaḥ.
770. Eteṣāṃ yo paro bhedaḥ, sa pratyekaṃ prakāśyate.

758-759. In the *dhruva* songs the rules regarding the syllables, the musical metre, etc., are to be observed, if one wishes to obtain religious merit, which does not mean that other *tāla* should be totally avoided. *Dhruva* songs may be sung by the composers in musical metres which differ from [the prescribed ones,] such as *caccatpuṭa*, etc.

760. It is obvious that composing an *elā* with two *dhruva* sections and another *ābhoga* section means a change of the traditional rules.

These are the definitions of the sixteen types of *dhruva*.

761-762. When the *udgrāha* has two caesurae or one, when after the *udgrāha* the *dhruva* is sung twice, when there is an *antara* or no *antara* at all, when after singing the *antara* one repeats the *dhruva* and sings the *ābhoga* once and when the song concludes with the *dhruva*, it is a *maṇṭha* song in the *tāla maṇṭha*.

763. There are six types of *maṇṭha*, viz.: *jayapriya*, *maṅgala*, *sundara*, *vallabha*, *kalāpa* and *kamala*.

764. Although there is no difference in respect of performance (*racanā*), melodic form (*rāga*), start (*graha*) of the metric cycle, tempo (*laya*), etc., this song has six varieties, because it uses six types of *maṇṭha tāla*[492].

765-767. The fond-of-victories (*jayapriya*) type is sung in the *ja-gaṇa* form (I S I) of *maṇṭha tāla*, in the heroic sentiment. The benedictory (*maṅgala*) type is sung in that *maṇṭha tāla* of which the essential feature is the *bha-gaṇa* (S I I), in the erotic sentiment. The beautiful (*sundara*) type is sung in the *sa-gaṇa* form (I I S) of *maṇṭha tāla*, in the erotic sentiment. The favourite (*vallabha*) type is in the *ra-gaṇa* (S I S) form of *maṇṭha tāla*, in the pathetic sentiment. The string (*kalāpa*) type is sung in the *na-gaṇa* form [of *maṇṭha tāla*] with a *virāma* at the end (I I Ì), in the comic sentiment. The red-lotus (*kamala*) type is in the [*maṇṭha tāla*] with two *druta* of which the latter has a *virāma* plus a *laghu* (o ò I), in the marvellous sentiment.

These are the six *maṇṭha* songs.

768. In the same way as we have explained the performance of the *udgrāha* and the other elements of the *maṇṭha* song we shall describe the five songs *pratimaṇṭha*, etc. (i.e. *niḥsāruka*, *aḍḍatāla*, *rāsaka* and *ekatālī*).

769-770. The first three songs can be distinguished by their *tāla*. The structural distinction between the last two is based on their performance. Any further distinctions between these songs will be elucidated in each case.

Pratimaṇṭhena tālena racitaḥ pratimaṇṭhakaḥ.
771. Caturvidhatvāt tālasya rūpam asya caturvidhaṃ.
Tannāmāny amaras tāro vicāraḥ kunda ity api.
772. Amaraḥ pratimaṇṭhena guruṇaiva śucau rase.
Ity amaraḥ.
Virāmāntadrutadvandvāl laghudvandvātmanā bhavet
773. pratimaṇṭhena tālena tārākhyo vīraraudrayoḥ.
Iti tāraḥ.
Vicāro vyantanagaṇā kṛtinā karuṇe rase.
Iti vicāraḥ.
774. Kundas tu pratimaṇṭhe syāt vimadhyanagaṇādbhute.
Iti kundaḥ.
Śṛṅgāre 'pi bhavanty ete catvāraḥ pratimaṇṭhakāḥ.
775. Bhagaṇaḥ sagaṇo vā syāt pratimaṇṭhe. Na tādṛśaṃ
rūpam eteṣu paśyāmas. Tat kathaṃ pratimaṇṭhatā?
776. Ucyante pṛthag evaite catvāraḥ pratimaṇṭhakāḥ.
Vikalpitau caturmātrau tau maṇṭheṣv api darśanāt.
Iti catvāraḥ pratimaṇṭhakāḥ.
777. Niḥsārutālaracito niḥsārur iti kathyate.
Sa ṣaṭprakāras tālasya niḥsāroḥ ṣaḍvidhatvataḥ.
778. Vaikuṇṭhānandakāntārasamarā vāñchitas tathā
viśāla iti. Vaikuṇṭho drutābhyāṃ laghubhyāṃ śubhe.
Iti vaikuṇṭhaḥ.
779. Drutadvayād virāmāntād ānando harṣavardhanaḥ.
Ity ānandaḥ.
Kāntāro vipralambhe syāl laghugurvātmanā kṛtaḥ.
Iti kāntāraḥ.
780. Samarākhyo rase vīre virāmāntalaghudvayāt.
Iti samaraḥ.
Nagaṇād drutayugmena niḥsārur vāñchitābhidhaḥ.
Iti vāñchitaḥ.
781. Laghor drutābhyāṃ laghunā viśālākhyaḥ śucau rase.
Iti viśālaḥ.
Iti ṣaḍvidho niḥsāruḥ.

770-771. The *pratimaṇṭha* song is composed in the *tāla pratimaṇṭha*[493]. Because this *tāla* has four varieties, there are four types of this song. Their names are: *amara*, *tāra*, *vicāra* and *kunda*.

772-773. The immortal (*amara*) type, in the erotic sentiment, is in the *tāla pratimaṇṭha* with one *guru*. This is the *amara* type. The loud (*tāra*) type, in the heroic and furious sentiments, is in the *tāla pratimaṇṭha* based on two *laghu* following two *druta* with a *virāma* on the latter (o ò I I). This is the *tāra* type.

773-774. The considerate (*vicāra*) type, in the pathetic sentiment, is in the [*tāla pratimaṇṭha*] containing a *na-gaṇa* plus a *virāma* on the last *laghu* (I I Ì). This is the *vicāra* type.

The jasmine (*kunda*) type, in the marvellous sentiment, is in the [*tāla pratimaṇṭha*] having a *na-gaṇa* plus a *virāma* in the middle (I Ì I). This is the *kunda* type. These four types of *pratimaṇṭha* may also be performed in the erotic sentiment.

775-776. In the *tāla pratimaṇṭha* there may be a *bha-gaṇa* (S I I) or a *sa-gaṇa* (I I S). We do not see such a structure in these songs. How should we explain that they are *pratimaṇṭha* songs? These four songs are called *pratimaṇṭha* in a special way. The two four-morae types [of *tāla*] are also questionable as far as their presence in the *maṇṭha* songs is concerned.

These are the four *pratimaṇṭha* songs.

777-778. [A song] composed in the *tāla niḥsāru*[494] is called a *niḥsāru*. Since there are six varieties of the *tāla niḥsāru*, there are six types of this song, viz.: *vaikuṇṭha*, *ānanda*, *kāntāra*, *samara*, *vāñchita* and *viśāla*.

778. The heaven (*vaikuṇṭha*) type, [performed] in case of happiness, has two *laghu* after two *druta* (o o I I). This is the *vaikuṇṭha* type.

779. The joy (*ānanda*) type, [performed] to increase joy, has two *druta* with a *virāma* on the latter (o ò). This is the *ānanda* type. The forest (*kāntāra*) type, [performed] when lovers are separated, has a *laghu* (I) and a *guru* (S). This is the *kāntāra* type.

780. The battle (*samara*) type, [performed] in the heroic sentiment, has two *laghu* with a *virāma* on the latter (I Ì). This is the *samara* type. A *niḥsāru* with two *druta* after a *na-gaṇa* (I I I o o) is called *vāñchita* (lit. "wish"). This is the *vāñchita* type.

781. The powerful (*viśāla*) type, [performed] in the erotic sentiment, has a *laghu*, two *druta* and a *laghu* (I o o I). This is the *viśāla* type.

These are the six types of the *niḥsāru* song.

Aḍḍatālena yo baddhaḥ sa bhaved aḍḍatālakaḥ.
782. Ṣaḍvidhād aḍḍatālasya ṣaṭprakāro 'yam iṣyate.
Niḥśaṅkaśaṅkau śīlaś ca cāraś ca makarandakaḥ
783. vijayaś ceti. Lagurudrutadvandvena vismaye
syād aḍḍatālo niḥśaṅko.
Iti niḥśaṅkaḥ.
Laghor drutayugātmanā
784. aḍḍatālena śaṅkākhyo bhavec chṛṅgāravīrayoḥ.
Iti śaṅkaḥ.
Jhampātmanāḍḍatālena śīlākhyaḥ śāntake rase.
Iti śīlaḥ.
785. Vīravismayoś cāro drutadvandvāl laghur guruḥ
rūpaṃ yasyāḍḍatālasya tena syād. Iti tadvidaḥ.
Iti cāraḥ.
786. Bhaved drutābhyāṃ guruṇā śṛṅgāre makarandakaḥ.
Iti makarandaḥ.
Drutābhyāṃ laghunā vīre rase vijayasañjñakaḥ.
Iti vijayaḥ.
Iti ṣaḍvidho 'ḍḍatālaḥ.
Atha rāsakāḥ.
787. Baddho rāsakatālena yaḥ sa rāsaka ucyate.
Kambujo varadākhyaś ca vinodo nanda ity asau
788. caturdhā racanābhedāt. Tatprakāraḥ pradarśyate.
Udgrāho dvidalaḥ kāryo rāsakeṣu caturṣv api.
789. Ādāv ādyantayor ante dhruvasyālāpakā yadi
bhavanti, rāsakās tarhi kambujādyās trayaḥ kramāt
790. karuṇe vismaye devastutāv anyaraseṣv api.
Iti kambujavaradavinodāḥ.
Udgrāhasyādimaḥ khaṇḍo yasyālāpamayo bhavet,
791. śuddhau syātāṃ dhruvābhogau, sa nando rāsakaḥ śriye.
Iti nandaḥ.
Iti caturvidharāsakalakṣaṇam.
Yā tālenaikatālyaiva gīyate saikatālikā.
792. Triprakārā sā ca ramā candrikā vipulety api.
Tisṛṣv apy ekatālīṣu niyato dhātur antaraḥ.

781-783. A song composed in *aḍḍatāla*[495] is an *aḍḍatāla*. Since the musical metre *aḍḍatāla* has six varieties, there are six types of this song, viz.: *niḥśaṅka*, *śaṅka*, *śīla*, *cāra*, *makaranda* and *vijaya*. The fearless (*niḥśaṅka*) *aḍḍatāla*, [performed] in the marvellous sentiment, has a *laghu*, a *guru* and two *druta* (I S o o). This is the *niḥśaṅka* type.

783-784. The fear (*śaṅka*) type, [performed] in the erotic and the heroic sentiment, is based on the *aḍḍatāla* having a *laghu* and two *druta* (I o o). This is the *śaṅka* type. The piety (*śīla*) type, [performed] in the pacifying sentiment, is based on an *aḍḍatāla* [variety] which is identical with [the *tāla*] *jhampā* (o ò I). This is the *śīla* type.

785. The march (*cāra*) type, [performed] in the heroic and the marvellous sentiment, is based on the *aḍḍatāla* which has a *laghu* and a *guru* after two *druta* (o o I S). This is the opinion of the experts. This is the *cāra* type.

786. The honey (*makaranda*) type, [performed] in the erotic sentiment, has two *druta* plus a *guru* (o o S). This is the *makaranda* type. The victory (*vijaya*) type, [performed] in the heroic sentiment, has two *druta* plus a *laghu* (o o I). This is the *vijaya* type.

These are the six types of the *aḍḍatāla* song. Next, the *rāsaka* song.

787-788. A song composed in the *tāla rāsaka*[496] is called a *rāsaka*. As a result of the different ways of performing, there are four types of this song, viz.: *kambuja*, *varada*, *vinoda* and *nanda*. Their special way of performing will be explained.

788-790. In all the four types of *rāsaka* the *udgrāha* should be rendered with two subsections. The three types of *rāsaka*, *kambuja*, etc. (i.e. *varada* and *vinoda*), [associated with] the pathetic sentiment, the marvellous sentiment in a religious hymn or other sentiments, [are realized], when the *ālāpa* respectively appears at the beginning, at the beginning and at the end, or, at the end of the *dhruva*. Such are the *kambuja* (lit. "born from a shell"), the *varada* (lit. "granting wishes") and the *vinoda* (lit. "diversion") type.

790-791. When the first subsection of the *udgrāha* is formed by an *ālāpa*, but the *dhruva* and the *ābhoga* are pure, it is a *nanda* (lit. "happiness") *rāsaka*, [performed] to bring good luck. This is the *nanda* type.

Here ends the explanation of the four types of the *rāsaka* song.

791-792. A piece sung in the *tāla ekatālī*[497] is an *ekatālī* song. Its three varieties are: *ramā* (lit. "good luck"), *candrikā* (lit. "moonlight") and *vipulā* (lit. "earth").

792-793. In these three *ekatālī* types the *antara* is a regular section.

793. Udgrāha ekaviratiḥ, padātmā dhātur antaraḥ
yasyāṃ, ramā saikatālī gātṛśrotṛśriye bhavet.
794. Yasyāṃ dvikhaṇḍa udgrāha, ālāpair dhātur antaraḥ,
sānuprāsā bhūriyatiś candrikā sābhidhīyate.
Iti candrikā.
795. Yasyām ālāpam ālapya, paścād udgrāhavartanam,
akṣarālāpayor anyatarātmā dhātur antaraḥ,
796. vipulā saikatālī syād. Vipulā nandadāyinī.
Iti vipulā.
Anakṣarapadā yā syād gamakālaptir ūrjitā,
797. ālāpa iti sā jñeyā. Prayoga iti cocyate.
Iti trividhaikatālīlakṣaṇam.
Krīḍātālena yad gītaṃ, tad rūpakam iti smṛtam.
798. Yad gītaṃ yatitālena, yatir ity eṣa kathyate.
Bhedo tayor bahuvidhaḥ prasiddho lakṣyavartmani,
799. sa vistarabhayān nokto mūlasyādarśanād api.
Iti sālagasūḍalakṣaṇam.
Navaprabandho nirdoṣo guṇavān uttamo mataḥ
800. tad eva rūpakaṃ proktam. Abhedāvagatikṣamam
nūtanatvaṃ prabandhasya racanārāgadhātubhiḥ
801. tālamātulayaiś cāpi nūtanaiḥ syāt. Tad ucyate.
Prabandhāvayavair nūnaiḥ svarapāṭapadādibhiḥ
802. chandogaṇagrahanyāsair api syād racanā navā.
Racanaivauḍuvo jñeyaḥ sthāyavegavimiśritaḥ.
803. Sthāyair anyair navo rāgo. Dhātū rāgāṃśabhedataḥ.
Tālo navaḥ syād bhedena grahasya ca layasya ca.

When the *udgrāha* has one caesura and when the *antara* section consists of regular words, it is a *ramā ekatālī*, which will bring good luck to singers as well as listeners. This is the *ramā* type.

794. When the *udgrāha* has two subsections, when the *antara* section contains *ālāpa* phrases and when the song has alliterations and many caesurae, it is traditionally called *candrikā*. This is the *candrikā* type.

795-796. When in a song an *ālāpa* is developed, next the *udgrāha* is performed and when the *antara* is a section of an entirely different character, based on text syllables and *ālāpa* syllables[498], it is a *vipulā ekatālī*. The *vipulā* type will bring happiness. This is the *vipulā* type.

796-797. When there is a powerful improvised melodic development with embellishments (*gamaka-ālapti*), without syllables or regular words, it is traditionally known as *ālāpa* (lit. "discourse, speech"). It is also called *prayoga* (lit. "utterance, recitation").

Here ends the explanation of the three types of *ekatālī*.

797-799. A piece sung in the *tāla krīḍā*[499] is traditionally regarded as a *rūpaka*[500]. A piece sung in the *tāla yati*[501] is called a *yati*. I shall not speak about the numerous varieties of these two songs that are well known in musical practice, because I am afraid to make the discussion too lengthy and because their origin is not known.

Here ends the explanation of the *sālaga-sūḍa* songs.

799-801. A new composition without defects, of good quality, which is considered to be superb, is called a *rūpaka*[502]. The novelty of the composition – if submitted to a general examination – results from its performance (*racanā*), melodic form (*rāga*), musical setting (*dhātu*), musical metre (*tāla*), text (*mātu*) and tempo (*laya*). This will be explained.

801-802. The performance (*racanā*) becomes new by [introducing] new episodes in the composition, such as new tone syllables, drum syllables, regular words, etc., as well as new poetical metres, metrical feet, ways of starting the *tāla* cycle and concluding phrases. Performing (*racanā*), also known as *auḍava*, means combining the technical phrases (*sthāya*)[503] and the embellishments of the individual notes (*vega* = *gamaka*)[504].

803. The *rāga* becomes new by other technical phrases. The musical setting (*dhātu*) [becomes new] by the different phrases derived from other *rāga* (*rāga-aṃśa*)[505]. The musical metre (*tāla*) becomes new by starting the melody at different points in the *tāla* cycle and by using different speeds.

804. Rasālaṃkāravācyānāṃ bhedān mātur navo bhavet.
Tālasya virater anyaviratyā syāl layo nayaḥ.
805. Rūpakaṃ trividhaṃ. Tat syāt parivṛttaṃ paṭāntaram
bhaṅjanīsaṃśritaṃ ceti. Bhedau dvāv adhamau matau
806. khallottārānusārākhyau. Pañcānāṃ lakṣma kathyate.
Navābhyāṃ rāgatālābhyāṃ svasthānena navena ca
807. yan navīkriyate pūrvasiddhaṃ, tat parivṛttakam.
Rase rāge ca tāle ca prācīne sati yad bhavet
808. māto sthāyasya vaicitryād gūhākhyaṃ, tat paṭāntaram.
Yad gītaṃ syān nijād dhātor yena bhinnena dhātunā,
809. yadā tasminn eva dhātau mātur anyo niviśyate,
tadā tad rūpakaṃ jñeyaṃ bhāñjanīsaṃśritaṃ budhaiḥ.
810. Prācīnarūpakasthāyā yadi sthānāntaraṃ śritāḥ
śliṣyanti mātum aparaṃ khallottāras tadocyate.
811. Īṣadvilakṣaṇe dhātau mātor anyasya varṇanāt
īṣadguṇo 'nusāraḥ syāt. Sthitayos tālarāgayoḥ
812. padāni yāvad dharaṇīni gīte bhavanti, tāvad gamakaḥ svaraś
ca tenaś ca pāṭaś ca budhair vidheyo, yasmin viśeṣaḥ kathiteṣu
noktaḥ.
Iti pañcavidharūpakalakṣaṇam.

804. The text (*mātu*) becomes new by varying the sentiments (*rasa*), the figures of speech (*alaṃkāra*) and the meanings (*vācya*). The tempo (*laya*) becomes new by a caesura which differs from the *tāla*'s original caesura.

805-806. There are three types of *rūpaka*, viz.: *parivṛtta*, *patāntara* and *bhañjanīsaṃśrita*. Two types which are generally regarded as inferior are *khallotāra* and *anusārikā*. The characteristics of these five types will be explained.

806-807. When a well-known song from the ancient days is recomposed in a new *rāga*, a new *tāla* and a new setting (*svasthāna*), it is an arrangement (*parivṛttaka*).

807-808. When there is a certain concealment of the text as a result of a variation of the technical phrases (*sthāya*), while the sentiment, the *rāga* and the *tāla* are still the original ones, it is a new dress (*paṭāntara*).

808-809. When something is sung in a musical setting (*dhātu*) which deviates from the original one, when in that musical setting a different text (*mātu*) is introduced, that *rūpaka* is, according to the experts, patchwork (*bhañjanīsaṃśrita*).

810. When musical phrases (*sthāya*) of an ancient *rūpaka* composition are used in a different place and join a different text, this is called a changed cover (*khallottāra*).

811. When there is a slight difference in the musical setting and little merit by the application of another text, it is plagiarism (*anusāra*).

811-812. As many words as can be found in a song in a particular tempo development (*dharaṇi* = *yati*)[506] in a fixed *tāla* and *rāga*, so many musical embellishments, tone syllables, invocatory syllables and drum syllables may be applied by the experts. This kind of variation will not be discussed in connection with the above-mentioned [types of *rūpaka*].

Here ends the explanation of the five types of *rūpaka*.

XIV: PRAKĪRṆAPRAKĀŚAḤ

1. Atha prakīrṇakam.
Yo vetti mārgam deśīm ca sa gāndharvo 'bhidhīyate.
Iti gāndharvam.
Yo vetti kevalam mārgam svarādiḥ sa nigadyate.
2. So 'pi svarādir jñātavyo yo vetti svaravartanīm.
Iti svarādiḥ.
Vaśyakaṇṭhaḥ suśarīraḥ sughaṭo mañjuladhvaniḥ
3. rāgarāgāṅgabhāṣāṅgakriyāṅgopāṅgakovidaḥ
vijñaḥ prabandhagāneṣu śuddhachāyālageṣu ca
4. vividhālaptinirmāṇagrahamokṣavicakṣaṇaḥ
kriyāparaḥ sāvadhānas tālavijño jitaśramaḥ
5. nānāvaheṣu nipuṇaḥ sphūrjannirjavanapaṭuḥ
jakkanirvāhanipuṇaḥ kuśalo bhañjaneṣv api
6. vicitrasthāyasañcāracaturo gītavastuṣu
anekakākukuśalaḥ sarvadoṣavivarjitaḥ
7. susampradāyo vijñeyo gītajñair gāyanāgraṇīḥ.
Guṇaiḥ kiyadbhir nirdoṣair anvito madhyamo bhavet.
8. Yasya doṣo 'dhamaḥ sa syād gāyanas. Te ca pañcadhā

CHAPTER XIV

MISCELLANY (PRAKĪRṆA)

Next, various subjects [will be discussed].

The all-round musician (*gāndharva*).

1. The one who knows traditional (*mārga*) as well as popular (*deśī*) music[1] is called a *gāndharva*.

The traditional musician (*svarādi*).

1-2. The one who only knows traditional music (*mārga*) is called a *svarādi*. This traditional musician is also considered to be someone who understands the melodic movement of the notes (*svaravartanī*).

The singer (*gāyana*).

2-7. The one who has his throat under control (*vaśyakaṇṭha*)[2], who has a beautiful voice (*suśārīra*)[3], whose performance is distinct (*sughaṭa*)[4], who has a beautiful vocal sound (*mañjuladhvani*)[5], who is an expert in *rāga*, *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga*, who is skilled in singing the pure (*śuddha*) and the mixed (*chāyālaga*) suite compositions (*sūḍā-prabandha*), who is creative in performing various types of variation (*ālapti*), who is well versed in start (*graha*) and conclusion (*mokṣa*), who pays attention to rehearsels (*kriyāpara*), who is careful (*sāvadhāna*)[6] [in his intonation], who has a command over the musical metres (*tālavijña*), who is indefatigable (*jitaśrama*)[7], who is skilled in various portamento techniques (*nānavaheṣu nipuṇa*)[8], who is capable of making a sudden reduction of volume (*sphūrjan-nirjavanapaṭu*)[9], who is proficient in performing tonal variation (*jakkānirvāhanipuṇa*)[10], who is also very competent in improvising on sections of the composition (*bhañjana*)[11], who is an expert in combining various technical phrases (*sthāya*) in the musical setting of songs, who knows how to use the various types of timbre (*kāku*)[12], who is free from all kinds of defects (*doṣa*)[13] and who is an exponent of a good tradition (*susampradāya*), that one is, according to the experts of vocal music, an excellent singer (*gāyanāgraṇī*).

7. The one who has only a few good qualities, but no real defects, is a mediocre (*madhyama*) [singer].

8. The one who has defects is a bad (*adhama*) [singer].

śikṣākāro 'nukāraś ca bhāvako rañjakas tathā
9. rasikaś ceti. Tatrādyaḥ śikṣākāraḥ sa ucyate,
samagraṃ ya upādatte gītaṃ vāggeyakārakāt.
10. Parabhaṅgyānukārasya karaṇād anukāraḥ.
Gītasyotkarṣam ādhatte yaḥ sa bhāvaka ucyate.
11. Rañjako 'nvarthanāmā syād. Rasiko rasamūrchitaḥ.
Rūpayauvanaśālinyas vidyālāvaṇyabhūmayaḥ
12. gāyanā iva gāyanyas. Trividhās te ca gāyanāḥ
vṛndo yamala ekala ity. Etallakṣma kathyate.
13. Gāyet tricaturaiḥ sārddhaṃ vijñeyo vṛndagāyanaḥ.
Yamalaḥ syāt sahānyena. Gāyann ekala ekakaḥ.
Iti gāyanaḥ.
14. Udghuṣṭaḥ kapilaḥ kākī sūtkārī sānunāsikaḥ
udbhaṭo 'pasvaro 'vyakto viraso vinimīlanaḥ
15. tumbakī bombako vakrī sthānabhraṣṭo, vyavasthitaḥ
prasārī karabho bhītaḥ saṃdaṣṭo 'navadhānakaḥ
16. kampitaḥ śaṅkito miśraḥ karāly atha vitālataḥ.
Ity ete ninditā jñeyā gāyanāḥ pañcaviṃśatiḥ.
17. Gāyan virasam udghoṣam udghuṣṭa iti kathyate.
Nyūnādhikaśrutīn gāyet svarān yaḥ kapilas tu saḥ.

8-9. [Apart from this classification] there are five [other] types of singers, viz.: the master-singer (*śikṣākāra*), the imitator (*anukāra*), the interpreter (*bhāvaka*), the lyrical singer (*rañjaka*) and the dramatic singer (*rasika*).

9. The first one is called a master-singer (*śikṣākāra*)[14], because he takes the whole song from the composer and performs it according to his own imagination (*upādā*, lit. "to appropriate something to one's own use").

10. The one who imitates somebody else's way of performing is an imitator (*anukāraka*). The one who shows the excellence of the song itself is an interpreter (*bhāvaka*)[15].

11. The [term] "lyrical singer" (*rañjaka*)[16] is understandable by itself. The dramatic singer (*rasika*)[17] stresses the expression of the emotions (*rasa*).

11-12. Just as male singers, female singers should possess beauty and youth and should be very clever and charming. Again, there are three other types of singers, i.e. the ensemble singer (*vṛnda*), the duet singer (*yamala*) and the soloist (*ekala*). Their characteristic features can be described as follows.

13. The one who sings together with three or four other people is considered to be an ensemble singer (*vṛnda-gāyana*). The one [who sings] together with somebody else is a duet singer (*yamala*). The one who sings alone is a soloist (*ekala*).

The twenty-five bad ways of singing (*gāyana-doṣa*)[18].

14-16. Yelling (*udghuṣṭa*), [screeming] like a monkey (*kapila*), cawing (*kākin*), snorting (*sūtkārin*), nasal (*anunāsika*), strained (*udbhaṭa*), out of tune (*apasvara*), indistinct (*avyakta*), expressionless (*virasa*), closing the eyes (*vinimilana*), puffing up the cheeks (*tumbakin*), with swollen veins on the forehead and the neck (*bombaka*), wry-necked (*vakrin*), with a limited compass [of the voice] (*sthānabhraṣṭa*), unbalanced (*avyavasthita*), stretching one's self out (*prasārin*), raising the chin like an elephant (*karabha*), timid (*bhīta*), keeping the teeth closely together (*saṃdaṣṭa*), careless (*anavadhānaka*), shaky (*kampita*), insecure (*śaṅkita*), mixing (*miśra*) [various types of *rāga*], with a gaping mouth (*karālin*) and unrhythmic (*vitāla*). One should know that these twenty-five ways of singing are disapproved of.

17. When somebody produces an unpleasant, loud sound in singing, this is called yelling (*udghuṣṭa*). When somebody sings notes which are short in *śruti* or have too many *śruti*, he is the monkey (*kapila*) type.

18. Kākasyeva ravo yasya sa kākī. Sūtkṛtāni yaḥ
muhuḥ kuryāt sa sūtkārī. Gāyen nāsikayā tu yaḥ
19. so 'nunāsika ity uktaś. Chāgavad vahaniṃ baliṃ
kurvat syād udbhaṭo. Varjyasvaragānād apasvaraḥ.
20. Gadgadadhvanir avyakto. Viraso 'nvarthanāmakaḥ.
Nimīlayati yo gāyan locane sa nimīlakaḥ.
21. Yas tumbakavad utphullagallo gātā sa tumbakī.
Bombakaḥ sa tu [yas] gāyet sirālālikakandharam.
22. Vakrīkṛtagalo vakrī. Yaḥ prāptuṃ sthānakatrayam
na śakto 'sti sa vijñeyaḥ sthānabhraṣṭo manīṣibhiḥ.
23. Yaḥ sthānakeṣv aniyataḥ so 'vyavasthita ucyate.
Prasāraṇāc charīrasya prasārī rūpakasya ca.
24. Ūrdhvīkṛtagalo gāyan karabhaḥ karabho yathā.
Bhītaḥ sabhīḥ syāt. Saṃdaṣṭo dantān saṃdaśya gāyanaḥ.
25. Pramādī sthāyavegeṣu gāyano 'navadhānakaḥ.
Śarīraśabdayor mithyā kampanāt kampito mataḥ.
26. Śaṅkitas tvarayā gāyan. Śuddhaśālagarāgān
rāgān anyāṃś ca bahuśo miśrayan miśrako mataḥ.
27. Karālī vikṛtākāraprasāritamukho bhavet.
Yas tālavicyuto gātā sa vitāla iti smṛtaḥ.
28. Atha kaṇṭhaviśuddhyartham oṣadhāni pracakṣmahe.
Dṛṣṭārthāni vinā kaṇṭhaṃ yato na janarañjanaṃ,
29. bhakṣayet triphalaṃ rātrau lavaṇena samanvitaṃ,
cūrṇaṃ mahauṣadhasyāpi pratyūṣe madhunā saha,
30. nāgavallīdalair yad vā patraiḥ khadirasaṃbhavaiḥ
miśritaṃ khādiraṃ cūrṇaṃ madhyād. Astaṃgatāruṣau

18. The one who produces a sound like a crow is the cawing (*kākin*) type. The one who constantly makes snorting sounds is the snorting (*sūtkārin*) type.

18-19. The one who sings with a nasal sound is the nasal (*anunāsika*) type. The one who behaves like a goat which is drawing a chariot is the strained (*udbhaṭa*) type.

19-20. If one sings notes that should be omitted, one is out of tune (*apasvara*). If one's sound is stammering, one is indistinct (*avyakta*). The term "expressionless" (*virasa*) is understandable by itself. The one who closes his eyes in singing is the eye-closing type (*nimīlaka*).

21. The singer who puffs up his cheeks like a gourd (*tumbakavat*) is the puffed-up type (*tumbakin*). The one who has swollen veins on his forehead and neck is the swollen-veins type (*bombaka*).

22. The one who has a twisted neck is the wry-necked type (*vakrin*). According to the experts, the one who is not able to reach the three octaves is a singer with a limited compass of the voice (*sthānabhraṣṭa*).

23. The one who has no control over the registers is called unbalanced (*avyavasthita*). By stretching one's bodily appearance one becomes the stretching type (*prasārin*).

24. By raising the chin in singing, like a [trumpeting] elephant, one becomes the elephant type (*karabha*). The singer who is frightened is the timid type (*bhīta*). The one who keeps his teeth closely together in singing is the biting type (*saṃdaṣṭa*).

25. The one who is careless in [the performance of] the ornamental phrases (*sthāyavega*)[19] is the careless type (*anavadhānaka*). The one whose body (*śarīra*) and voice (*śabda*) are wrongly shaky, is considered to be the shaky type (*kampita*).

26. The one who sings in a hurry is the insecure type (*śaṅkita*). The one who often mixes pure (*śuddha*), composite (*śālaga*) and other *rāga* is the mixing type (*miśraka*).

27. The one [who sings] with a distorted face and an open mouth is the gaping type (*karālin*). The singer who has a defective rhythm is the unrhythmic type (*vitāla*).

28-30. I shall recommend some herbs for the hygiene of the throat. Since a voice is not pleasing, if one does not use certain approved things, one should eat in the evening the three fruits[20] with salt, and in the early morning powder of a *mahauṣadha* plant[21] with honey; at noon powder of the Acacia Catechu (*khadira*) mixed with betel leaves or Acacia leaves.

31. punarnavāpatrayutāṃ mustāṃ pūtīphalānvitām
yaḥ khādaty asya kaṇṭhaḥ syān madhuradhvanimañjulaḥ.
32. Yas tittirān tailabhraṣṭān aśnīyān māṃsalolupaḥ,
sa gāyano gānavidhau spardhate kinnaraiḥ saha.
33. Bilvāmravetasayujor apāmārgaśirīṣayoḥ
kvāthaḥ kaṇṭhasya kurute dhvaniṃ śrotrasukhāvaham.
34. Kuśalīkākṣīvavṛkṣaśaṭībarburasaṃyutaḥ
bhārgīguḍūcīsahitaḥ kvāthaḥ kaṇṭhaviśodhanaḥ.
35. Annaṃ paryuṣitaṃ kṣīram āranālaṃ ca varjayan,
yāvānnaṃ kaṭukaṃ cāpi gāyano naiva bhakṣayan.
Iti gāyanadoṣāḥ.
36. Anyonyānugṛhītau yau śabdārthau rāgamiśritau
dhātumātū. Tayor dharmāvaso mātuviśeṣataḥ
37. vāguktocyamānatvāc chando. Dhātuviśeṣaṇaḥ
artho 'py anugataḥ śabdaṃ bhāvād geya. Itīdṛśaṃ
38. vācaṃ geyaṃ ca kurute yaḥ sa vāggeyakārakaḥ.
Pratibhābhāvitātmatvaṃ rūpatritayanaipuṇam
39. aśeṣabhāṣāvijñānaṃ deśasthitiṣu cāturī
śabdānuśāsanajñānam alaṃkāreṣv abhijñātā
40. prāvīṇyam abhidhāneṣu prabandheṣu pragalbhatā
rasabhāvatadābhāsabhāvaśāntyādivijñatā
41. tālagrahalayāpātalayajñānaṃ sabhājayaḥ

30-31. The one who eats at sunset and at dawn *musta* grass (Cyperus Rotundus) in combination with leaves of hogweed (*punarnavā*; Boerhavia Procumbens) and mixed with Serratula Anthelminthica (*pūtīphala*), his voice will be charming by its sweet sound.

32. A singer who has an appetite for meat and eats partridge fried in sesamum oil, will in his performance of songs compete with the celestial singers (*kinnara*).

33. A decoction of Achyranthes Aspera (*apāmārga*) and Acacia Sirissa (*śirīṣa*) mixed with [fruits of] the wood-apple tree (*bilva*; Aegle Marmelos), the mango tree (*āmra*; Mangifera Indica) and the citron tree (*vetasa*; Citrus Medica) will make the sound of the voice pleasant to the ears.

34. A decoction of Clerodendrum Siphonantus (*bhārgī*) and Cocculus Cordifolius (*guḍūcī*) mixed with sap of the plants Oxalis Corniculata (*kuśalī*) and Hyperanthera Moringa (*kākṣīva*) and the Curcuma Zedeoria (*śaṭī*) will clean the throat.

35. A singer should avoid eating insipid food, milk and rice gruel and should not eat food made of barley and hot food.

36-37. Musical setting (*dhātu*) and text (*mātu*) are sound (*śabda*) and meaning (*artha*), favouring each other and being enhanced by melodic forms (*rāga*). For the advancement of the true character of both, due to distinctive sections in the text, poetical metre (*chandas*) arises from a spoken recitation of words. As a distinguishing mark of musical setting (*dhātu*) the meaning (*artha*) corresponding to the words (*śabda*) becomes singing (*geya*) through the emotional expression (*bhāva*).

The composer (*vāggeyakāra*).

37-45. The one who in the above-mentioned way composes text as well as music is a composer (*vāggeyakāra*). Creative power (*pratibhā-bhāvita-ātmatva*, lit. "having the mind directed towards creating")[22], skill in the three forms of musical composition (*rūpatritaya*)[23], a complete command over the language (*bhāṣā*), a skill in vernacular [poetical] practices (*deśasthiti*), a knowledge of grammar (*śabdānuśāsana*), accomplishment in rhetorics (*alaṃkāra*), a knowledge of vocabulary (*abhidhāna*), a proficiency in the *prabandha* type of compositions, a command over the conventional sentiments (*rasa*), such as peace of mind (*śānti*), etc., their [corresponding] emotions (*bhāva*) as well as their expression (*ābhāsabhāva*), a deftness in handling the musical metre (*tāla*), the different starts (*graha*) [of the rhythmic cycle], the main speeds (*laya*) and the incidental speeds

chandaḥprabhedavijñānaṃ kalāśāstreṣu kauśalaṃ
42. nānākākuparijñānaṃ sārdṛatvam ucitajñatā
vegena gītanirmāṇām anyānullikhitoktiṣu
43. purāṇeṣv api gīteṣu navadhātuvinirmitiḥ
ajāḍyaṃ parivṛttādinavanirmāṇakarmaṇi
44. apramāditvam ālaptigamakasthāyanaipunaṃ
dvandvaṃ śārīrataḥ deśīrāgavitvaṃ sugeyatā
45. kalyāṇakīrtivākyatvaṃ vākpaṭutvaṃ suveṣatā
udāratvam akārpaṇyam arāgadveṣam amadhyatā.
46. Evam etair guṇair yuktaḥ śreṣṭo vāggeyakārakaḥ.
Yas karoty adhikaṃ mātuṃ svalpadhātuḥ sa madhyamaḥ.
47. Dhātumātuvid aprauḍhaḥ prabandheṣv api madhyamaḥ.
Adhamo bhavyamātuḥ sann api yo mandadhātukṛt.
48. Śreṣṭo vastukavir jñeyo. Madhyo varṇakavir mataḥ.
Kuṭṭikāro 'dhamo 'nyasya dhātau mātuprakalpanāt.
49. Grīṣme pradoṣe pratyūṣe hemante śiśire tathā
ardhamātre vasantartau śaratkāle tu sarvadā
50. madhyāhne pravṛṣi kaveḥ sānnidhyaṃ yāti bhāratī
kūṭasākṣiṇi yat pāpaṃ yat pāpaṃ nyāsahāriṇī
51. gītacorasya yat pāpam ity āha bharataḥ svayam.
Iti vāggeyakāraḥ.
Kaphapittānilair vyastaiḥ samastair api saṃbhavan
52. śabdasaptavidhas. Teṣāṃ kramāl lakṣaṇam ucyate.

(*āpātalaya*), concert hall experience (*sabhājaya*), an understanding of the various types of poetical metre (*chandas*), a knowledge of the general science of art (*kalāśāstra*), a command over the various timbres (*kāku*), originality (*sārdratva*), expertise in appropriateness (*ucitajñatā*), being able to compose songs on the spot (*vegena gīta-nirmāṇa*) and to compose new music (*nava-dhātu*) to songs of others in which the words are not clear, or to old songs; alertness (*ajāḍya*), skill in introducing repetitions (*parivṛtta*) or other, new elements (*nava*), not being careless (*apramāditva*), expertise in variation (*ālapti*), tonal embellishments (*gamaka*) and technical phrases (*sthāya*), possessing the two aspects of the voice (*dvandvaṃ śārīratas*, i.e. the trained voice and the natural voice)[24], a knowledge of the regional melodies (*deśīrāga*), a beautiful way of singing (*sugeyatā*), knowing festive and laudatory wordings (*kalyāṇakīrtivākyatva*), eloquence (*vākpaṭutva*), a good look (*suveṣatā*), elegance of speech (*udāratva*), being without poorness of spirit (*akārpaṇya*), not having a dislike for certain *rāga* and not being mediocre (*amadhyatā*).

46. A first class (*śreṣṭha*) composer possesses these good qualities (*guṇa*). The one who makes additions in the text, while his musical setting is weak, is a mediocre (*madhyama*) composer.

47. The one who has a certain skill in composing music and writing texts, but who is not great in his *prabandha* compositions, is also mediocre (*madhyama*). The inferior type of composer (*adhama*) is the one who composes bad music, though his texts are good.

48. A first class composer (*śreṣṭha*) is called *vastukavi* (i.e. poet as well as composer). A mediocre composer (*madhya*) is regarded as a *varṇakavi* (i.e. a composer of the music). The inferior composer (*adhama*) is a paraphrast (*kuṭṭikāra*), since he only writes a text to the music of somebody else.

49-51. Bharata himself says: "In the evening during the summer, at dawn in winter, in the middle of the night in spring, at any time in autumn and at noon during the rains, Inspiration (*bhāratī*, i.e. *Sarasvatī*, the goddess of speech) will come to the composer and take away any harm [done to his work] by a false witness or a thief of songs".

The different kinds of vocal sound (*śabdabheda*).

51-52. Vocal sound (*śabda*), which is produced by phlegm (*kapha*), bile (*pitta*) and wind (*anila*), separately or combined[25], is sevenfold. I shall describe the characteristics of these seven types one by one.

Tatra śleṣmodbhavaḥ śabdo yaḥ sa khāhula ucyate.
53. Snigdho yaḥ sukumāraś ca madhuro mandramadhyayoḥ
praudhaś ced eṣa evokta āḍaila iti gāyanaiḥ.
54. Pittodbhavas tu nārāṭo ghano gambhīralīlakaḥ
tristhānaś ca bhaved. Vātodbhavo bombaka ucyate.
55. Ayam uccaistaraḥ sthūlo niḥsāraḥ paruṣas tathā.
Samastair jāyamāno yaḥ sa miśra iti kīrtitaḥ.
56. Catvāras tasya bhedāḥ syur. Dvandvasya bhidās trayaṃ
nārāṭakhāhulau bombanārāṭau bombakhāhulau.
57. Etais tribhir jāyamānaś caturthaḥ sānnipātikaḥ.
Niḥsāratārūkṣatābhyāṃ rahitaḥ sānnipātikaḥ
58. uttamottamakaḥ śabdo. Dvandvajas tūttamo mataḥ
nārāṭakhāhulākhyaś ced viruddhaguṇavarjitaḥ.
59. Niruddhaguṇanirmukto madhyamo bombakhāhulaḥ.
Adhamo bombanārāṭo viruddhaguṇasaṃśrayāt
60. niḥsāratārūkṣatābhyāṃ yuktaḥ sarvo 'dhamo mataḥ.
Atra khāhulanārāṭajanyaśabdabhidā daśa;
61. ṣaḍ bombakhāhule bhedā; bombanārāṭake ca ṣaṭ;
aṣṭau khāhulanārāṭabombasaṃsargajā bhidāḥ.
62. Iti saṃbhūyamiśrasya triṃśad bhedāḥ prakīrtitāḥ.
Eteṣāṃ guṇasaṃsargāt sūkṣmabhedāḥ sahasraśaḥ.
63. Te granthavistaratrāsād asmābhir na pradarśitāḥ.
Iti śabdabhedāḥ.
Madhuraḥ komalo gāḍhas tristhānaḥ pracuro ghanaḥ
64. cehālaḥ karuṇaḥ ślakṣṇaḥ snigdho mṛṣṭaḥ sukhāvahaḥ
śrāvakāś chavimān raktiyuktaś cety uditair guṇaiḥ
65. śabdo nigadyate pañcadaśabhedo manīṣibhiḥ.
Tāre prauḍho rañjakaś ca madhuro madhuro dhvaniḥ.
66. Komalo 'nvarthanāmaiva komaladhvanivan mataḥ.
Gāḍhaḥ syād aślathaḥ prauḍhaś. Chaviraktyādayo guṇāḥ

52-53. The sound produced by phlegm (*śleṣman* = *kapha*) is called *khāhula*. This [sound], which is gentle, delicate, sweet and strong in the lower and middle [octave], is called *āḍaila* by the singers.

54-55. *Nārāṭa*, which is produced by bile (*pitta*), is a full, deep [sound] in the three octaves. The sound produced by wind (*vāta* = *anila*) is called *bombaka*. It is rather high, rough, thin and sharp.

55-56. When a sound arises from a combination of these elements it is called mixed (*miśra*). This [mixed sound] has four varieties. Three varieties arise from a combination of two [types of sound], viz.: *nārāṭa* plus *khāhula*, *bombaka* plus *nārāṭa* and *bombaka* plus *khāhula*.

57-58. A fourth [variety], *sānnipātika*, arises from a combination of the afore-mentioned three. *Sānnipātika*, which is devoid of thinness or roughness, is the best sound (*uttamottama*). A sound arising from a combination of two [other sounds] is good (*uttama*), when it is *nārāṭa-khāhula*, which has no contradictory qualities.

59-60. A mediocre sound (*madhyama*) without contradictory qualities is the combination *bombaka-khāhula*. The inferior type of sound (*adhama*) *bombaka-nārāṭa*, is said to be the worst of all, because it has contradictory qualities as well as thinness and roughness.

60-61. The sound arising from the combination *khāhula-nārāṭa* has ten varieties[26]; the combination *bombaka-khāhula* has six varieties[27]; the combination *bombaka-nārāṭa* has also six varieties[28] and the combination *khāhula-nārāṭa-bombaka* has eight varieties[29].

62-63. Altogether, thirty varieties of the mixed type of sound have been handed down. Of these a thousand fine distinctions [are possible] by combining their qualities. As I am afraid of making this treatise too extensive, I shall not mention them.

The fifteen good qualities of the voice (*śabdaguṇa*).

63-64. Sweet (*madhura*), soft (*komala*), vigorous (*gāḍha*), with three registers (*tristhāna*), large (*pracura*), full (*ghana*), clear (*cehāla*), pathetic (*karuṇa*), smooth (*ślakṣṇa*), well-supported (*snigdha*), polished (*mṛṣṭa*), delightful (*sukhāvaha*), carrying (*śrāvaka*), beautiful (*chaviman*) and charming (*raktiyukta*).

64-65. The experts say that due to the afore-mentioned good qualities (*guṇa*) there are fifteen types of vocal sound (*śabda*).

65. Sweet (*madhura*) means a strong, but charming and sweet sound (*dhvani*) in the higher octave.

66. Soft (*komala*) is a soft sound, which is understandable by itself. Vigorous (*gāḍha*) is not weak, but strong.

67. triṣu sthāneṣv ekarūpā yaś ca tristhānakas tu saḥ.
Pracuraḥ sthūlatāyukto. Ghano 'ntaḥsāratānvitaḥ.
68. Cehālas tu ghanaḥ snigdho na sthūlo na kṛśaḥ samaḥ
syād. Eṣa sarvadā strīṇāṃ, puṃsām ākaṇṭhakuṇṭhanāt.
69. Karuṇaḥ śravaṇād eva karuṇarasavardhanaḥ.
Tailadhārāvad achinnaravaḥ ślakṣṇa iti smṛtaḥ.
70. Dūraśravyo na rūkṣo yaḥ saḥ śabdaḥ snigdha ucyate.
Triṣu sthāneṣv avichinno mṛṣṭaḥ. Śrotrasukhāvahaḥ
71. sukhāvahaḥ. Śrāvakas tu sudūraśrāvanād bhavet.
Chavimān ujjvalaḥ śabdo. Raktimān raktivardhanaḥ.
Iti pañcadaśa śabdaguṇāḥ.
72. Rūkṣaḥ keṇiḥ kṛśaḥ keṭiḥ kākolī sphuṭitas tathā
niḥsāra iti śabdānāṃ sapta doṣā prakīrtitāḥ.
73. Rūkṣo 'nvarthaḥ. Kleśagamyamandratāras tu keṇikaḥ.
Kṛśo 'tisūkṣmaḥ. Keṭis tu tristhānastho 'pi nirguṇaḥ.
74. Kākolī droṇakākānāṃ nirghoṣa iti niṣṭuraḥ.
Sphuṭito bhagnaparyāyo nīrasoccakharadhvaniḥ.
75. Eraṇḍakāṇḍaniḥsāro niḥsāra iti kathyate.
Iti śabdadoṣāḥ.
Pūrṇaṃ prasannaṃ madhuraṃ sukumāram alaṃkṛtaṃ
76. vyaktaṃ suraktaṃ vikruṣṭaṃ ślakṣṇaṃ samam iti kramāt
guṇā daśa syur gīteṣu. Tatra pūrṇaṃ padaiḥ svaraiḥ
77. aṅgaiḥ prayogaiḥ saṃpūrṇaṃ rāgeṇa chandasāpi ca.

66-67. With three registers (*tristhāna*) means that qualities such as beauty and charm are equal in the three octaves. Large (*pracura*) means with a large volume. Full (*ghana*) means [a sound] with pith.

68. Clear (*cehāla*) means a full and well-supported sound which is neither strong nor weak; women always have it, but men only have it until the mutation of their voice.

69. Pathetic (*karuṇa*) is the sound which, if one listens to it, increases the sentiment of pity (*karuṇa rasa*). Smooth (*ślakṣṇa*) means an unbroken sound like a stream of oil.

70. Well-supported (*snigdha*) means a sound which can be heard from a distance without being rough. Polished (*mṛṣṭa*) means without any breaks in the three registers.

70-71. Delightful (*sukhāvaha*) [is a sound which] pleases the ear. Carrying (*śrāvaka*) is a sound which can be heard from a large distance. Beautiful (*chaviman*) means a bright sound. Charming (*raktiman* = *raktiyukta*) is a sound which increases feelings of love (*rakti*).

The defects of the voice (*śabdadoṣa*).

72. Rough (*rūkṣa*), neighing (*keṇi*)[30], weak (*kṛśa*), grunting (*keṭi*)[31], croaking (*kākolī*), broken (*sphuṭita*) and pithless (*niḥsāra*) traditionally are the seven defects of the voice.

73. Rough (*rūkṣa*) is understandable by itself. Neighing (*keṇika*) means that one has trouble in singing the lower and the higher octave. Weak (*kṛśa*) means a very small [voice]. Grunting (*keṭi*) means performing the three registers without any good quality.

74. Croaking (*kākolī*) means a harsh sound like the noise of a flock of raven. Broken (*sphuṭita*), which is synonymous with *bhagna*[32], means a loud, unpleasant sound, like the braying of an ass.

75. Pithless (*niḥsāra*) means without pith like the stalk of the castor oil plant.

The ten good qualities of a song (*gītaguṇa*).

75-76. With respect to [the performance of] songs there are ten good qualities (*guṇa*), namely: complete (*pūrṇa*), clear (*prasanna*), charming (*madhura*), lovely (*sukumāra*), ornate (*alaṃkṛta*), distinct (*vyakta*), harmonious (*surakta*), evocative (*vikruṣṭa*), smooth (*ślakṣṇa*) and even (*sama*).

76-77. When [a song] is complete in respect of its words (*pada*), notes (*svara*), sections (*aṅga*), variations (*prayoga*), melody (*rāga*) and poetical metre (*chandas*), it is complete (*pūrṇa*).

Prasannaṃ prakaṭārthaṃ syān. Madhuraṃ syān manoharam.
78. Lāvaṇyaguṇapūrṇaṃ ca sukumāraṃ. Nu rañjakaṃ
tristhānasaṃbhavaṃ yat syāt tad vijñeyam alaṃkṛtam.
79. Vyaktaṃ jñeyam ativyaktaiḥ prakṛtipratyayākṣaraiḥ.
Suraktaṃ syād veṇuvīṇāgātṛdhvanyaikatāyutam.
80. Suraktaṃ yatra gātrotthadhvanivaiṣamyavarjitam.
Vikruṣṭam uccairuccārād drute madhye vilambite.
81. Nīcoccayoś ca varṇānāṃ śravyatve ślakṣṇam ucyate.
Varṇasthānalayādīnām avaiṣamye samaṃ matam.
Iti gītaguṇāḥ.
82. Śāstralokaviduṣṭaṃ yat kālaśrutivirodhi ca
gatadhruvaṃ kalābāhyaṃ punaruktam apārthakaṃ
83. saṃdigdhaṃ grāmyam iti ca daśadhā gītaduṣṭatā.
Iti gītadoṣāḥ.
Śrotur ānandajanakaṃ yat svarasya prakampanaṃ
84. tad āhur gamakaṃ. Tasya bhedaṃ brūmaḥ salakṣaṇāt.
Valir āndolito līnaḥ kampitaḥ sphuritas tathā
85. tiripaś ca tribhinnaś ca kurulollāsitāhatāḥ
huṃphitaḥ plāvitākhyaś ca mudrito nāmitābhidhaḥ
86. miśritaś ceti gamakabhedāḥ pañcadaśoditāḥ.
Vicitravegayuktaṃ yat kampanaṃ sā valir matā.
[Iti valiḥ].
87. Laghumānena yat kampaḥ sa āndolita ucyate.
Ity āndolitaḥ.
[Līnas tu drutavegena . . . . . .
Iti līnaḥ].

77. When its meaning (*artha*) is clear, it (i.e. the song) is clear (*prasanna*). When it fascinates [the listener], it is charming (*madhura*).

78. When it is full of the quality of loveliness, it is lovely (*sukumāra*). When it is colourful in the three registers, it should be regarded as ornate (*alaṃkṛta*).

79. It is distinct (*vyakta*), when its syllables clearly show its basic pattern.

79-80. Harmonious (*surakta*) means that the flute (*veṇu*), the stick-zither (*vīṇā*, also: lute) and the singer (*gātṛ*) are perfectly in tune with each other. *Surakta* implies that [in the accompaniment] there are no disharmonies with the sound produced by the singer.

80. Evocative (*vikruṣṭa*) means that [the song] is loud in the fast, medium and slow speed.

81. Smooth (*ślakṣṇa*) means that the melodic lines (*varṇa*) can be clearly heard in the lower as well as in the higher [parts]. Even (*sama*) means that there is no unevenness in the melodic lines (*varṇa*), the registers (*sthāna*) and in the speeds (*laya*).

The ten defects of a song (*gītadoṣa*).

82-83. The ten defects (*doṣa*) in [the performance of] a song are: a mistake in respect of theory (*śāstra*) or practice (*loka*), an error in musical timing (*kāla*), in intonation (*śruti*), passing the refrain (*dhruva*), stretching the basic unit of time (*kalā*), unduly repetition (*punarukta*), meaninglessness (*apārthaka*), ambiguity (*saṃdigdha*) and vulgarity (*grāmya*).

The embellishments (*gamaka*).

83-84. Performing a note with a vibrato (*prakampana*) which has a very pleasing effect on the listener is what people call *gamaka*. We shall discuss its various forms with their definitions.

84-85. *Vali* (''wrinkle''), *āndolita* (''swung''), *līna* (''pressed''), *kampita* (''shaken''), *sphurita* (''trembling''), *tiripa* (?), *tribhinna* (''divided into three''), *kurula* (''curl''), *ullāsita* (''jumping''), *āhata* (''struck''), *huṃphita* (''humming'')[33], *plavita* (''prolonged''), *mudrita* (''closed''), *nāmita* (''bent'') and *miśrita* (''mixed'') are the fifteen types of embellishment (*gamaka*) that are traditionally mentioned.

86. *Vali*: A vibrato (*kampana*) rendered in various speeds is considered to be a *vali*[34].

87. *Āndolita*: A vibrato (*kampa*) with the duration of a *laghu* is called *āndolita*. *Līna*: A *līna*[35] has the speed of a *druta*.

88. [Drutārdhamānavegena kampitaṃ gamakaṃ viduḥ.
Iti kampitaḥ].
Vego drutatṛtīyāṃśasammitaḥ sphurito bhavet.
Iti sphuritaḥ.
89. Yatra drutacaturthāṃśavegena bhramaṇīṃ gataḥ
udakabhramavad jātisvaraḥ sa tiripaḥ mataḥ.
Iti tiripaḥ.
90. Triṣu sthāneṣv aviśrāntiḥ svarakampaḥ tribhinnakaḥ.
Iti tribhinnaḥ.
Valiḥ kaṇṭhyakomalā ced granthilā kurulo mataḥ.
Iti kurulaḥ.
91. Uttarottaram ākrāmakramād ullāsitasvaraḥ.
Ity ullāsitaḥ.
Agrimaṃ svaram āhatya yo vegena nivartate
92. āhato gamakaḥ sa syād āhatāmbhaḥ pravāhavat.
Ity āhataḥ.
Hṛdyā huṃkāragambhīro huṃphito gamako mataḥ.
Iti huṃphitaḥ.
93. Plāvitaḥ plutamānaḥ syāt.
Iti plāvitaḥ.
Mudrito mukha[mu]draṇāt.
Iti mudritaḥ.
Nāmnībhāvaḥ svarāṇāṃ yaḥ so 'nvartho nāmito mataḥ.
Iti nāmitaḥ.
94. Eteṣāṃ miśraṇāj jñeyo miśritaḥ.
[Iti miśritaḥ].
So 'bhidhāsyate
sthāyavegaprakaraṇe gamakasthāyalakṣmaṇi.
Iti gamakalakṣaṇam.
95. Rāgasya vego gamakaḥ sthāyeṣv avayavo mataḥ.
Tatra pradarśitaṃ lakṣma vegānām. Adhunocyate
96. sthāyānāṃ lakṣaṇam. Te ca syuḥ ṣaṇṇavatisaṃkhyakāḥ.
Śabdasya vādyaśabdasya ḍhālasya vahaner api

88. *Kampita*: When it is in the speed of half a *druta*, they regard it as a *kampita*. *Sphurita*: The *sphurita*[36] has the speed of one third of a *druta*.

89. *Tiripa*: When it (i.e. the vibrato) moves in the speed of one fourth of a *druta* and when the notes of the basic mode (*jāti*) [sound] like a stream of water[37], it is considered to be a *tiripa*.

90. *Tribhinna*: A vibrato (technically speaking: a turn) on a note (*svarakampa*[38]) in three positions (*sthāna*)[39] without stops is a *tribhinna*. *Kurula*: When a *vali* is rendered as a soft [sound] in the throat and in a more complex form (*granthila*, lit. "knotted"), it is considered to be a *kurula*.

91. *Ullāsita*: In *ullāsita* a note moves each time to the next higher note in the scale.

91-92. *Āhata*: That which moves to the next higher note and quickly returns [to the original note] is the *āhata* embellishment, which sounds like a splashing fountain.

92. *Huṃphita*[40]: According to the tradition, the embellishment *huṃphita* implies humming in a deep voice with breast resonance (*hṛdyā*, lit. "with the heart").

93. *Plāvita*[41]: A vibrato having the duration of a *pluta* is a *plāvita*. *Mudrita*: A *mudrita* (i.e. a kind of echo effect; Italian: *smorzato*)[42] [is produced] by closing the mouth. *Nāmita*: As the word itself indicates, *nāmita* traditionally means [a way of performing which creates] the impression of a bowing (*nāmnī* = *namana*)[43] of the notes.

94. *Miśrita*[44]: One should understand that *miśrita* is a combination of these [embellishments]. This will be explained in the section on *sthāyavega*, which contains a definition of the technical phrases with embellishments (*gamaka-sthāya*).

Technical phrases (*sthāya*).

95-96. *Vega* (= *vāga*)[45], i.e. embellishment (*gamaka*), is traditionally regarded as an essential element (*avayava*) of the technical phrases (*sthāya*) of a *rāga*. In that connection a definition of the *vega* will be given. Now, the characteristics of the technical phrases (*sthāya*) will be discussed. Their sum total is ninety-six.

The characteristics of the ten non-composite (*asaṃkīrṇa*) *sthāya*.

96-97. The ten non-composite *sthāya* may be classified as pertaining to vocal sound (*śabda*), instrumental sound (*vādyaśabda*), fluency (*ḍhāla*, lit. "rolling"), portamento (*vahani*), timbre (*chāya*), deflec-

97. chāyāyāś ca namanyāś ca yantrasya svaralaṅghitaḥ
tīkṣṇaḥ prerita ity ete daśāsaṃkīrṇalakṣaṇāḥ.
98. Sthāyāḥ śabdasya te yeṣāṃ grahaḥ śabdair ayantritaiḥ.
Yatra rāga ivābhānti vādyaśabdāḥ svabhāvataḥ
99. te sthāyā vādyaśabdotthā rāgāvayavabṛṃhakāḥ.
Gatir askhalitā muktāphalānām iva dṛśyate
100. varṇānāṃ yeṣu te sthāyā ḍhālasyeti pracakṣante.
Valir yā gamakeṣūktā saivātra vahanī matā.
101. Kiṃ tu sā kevale 'pi syād iyaṃ nūbhayagāminī.
Dhvaner vikāro yaḥ kākuḥ sā chāyā. Sā ca ṣaḍvidhā
102. svararāgānyarāgāṇāṃ deśasya kṣetrayantrayoḥ.
Śrutinyūnādhikatvābhyāṃ rāgeṣv anyasvarāśrayā
103. svarasyānyasya yac chāyā [svarakākur asau bhavet].
[Iti svarakākuḥ].
[Yā rāgasya nijacchāyā rāgakākuṃ tu tāṃ viduḥ].
[Iti rāgakākuḥ].
104. [Tato rāgeṣu yā chāyā] rāgāntaram upāśritā
tadānyarāgakākuḥ syāt.
Ity anyarāgakākuḥ.
Deṣakākuḥ svadeśajāḥ.
I[ti] deśakākuḥ.
105. Kṣetram antaḥśarīraṃ syāt. Pratikṣetraṃ svabhāvataḥ
rāgeṣv anekadhā kākuḥ kṣetrakākur udīritā.
Iti kṣetrakākuḥ.
106. Yantrajā yantrakākuḥ syād yantraṃ vīṇādikaṃ matam.
Iti yantrakākuḥ.
Iti ṣoḍhā kākuḥ.
Vinā prayāsam āmandraṃ tārād yad drutakampanaṃ
107. namanaṃ tad tad evātikomalaṃ namanī matā.
Yeṣu sā namanī sthāyās te namanyāḥ prakīrtitāḥ.

tion (*namanī*), instrumental technique (*yantra*), omission of notes (*svara-laṅghita*), sharpness (*tīkṣṇa*) and agility (*prerita*).

98. *Sthāya* of vocal sound (*śabda*) are technical phrases that are performed with unrestrained vocal sounds (*śabdair ayantritaiḥ*)[46].

98-99. When instrumental sounds that are naturally beautiful shine as if they were the beautiful melodic form (*rāga*) itself, these *sthāya*, which strengthen the essential elements (*avayava*) of the *rāga*, are the technical phrases arising from the instrumental sounds (*vādyaśabda*).

99-100. Phrases in which an uninterrupted movement of melodic lines (*varṇa*) like [the rolling[47] of] pearls is seen are called *sthāya* of fluency (*ḍhāla*).

100-101. That which in connection with the tonal embellishments (*gamaka*) has been explained as *vali* is in this context regarded as portamento (*vahanī*)[48]. Although it is one and the same thing, it works in two ways.

101-102. Timbre (*kāku*), a modification of sound, is a special colouring (*chāya*, lit. "shade"). Its six varieties apply to tone (*svara*), melodic form (*rāga*), another *rāga* (*anyarāga*), a particular region (*deśa*), an individual voice (*kṣetra*) and a specific musical instrument (*yantra*).

102-103. Tonal timbre (*svarakāku*) is the colour of a strange note that is connected with an unusual note in the *rāga* as a result of a diminution or an addition of the number of microsonic elements (*śruti*).

103. The *rāga* timbre (*rāga-kāku*) is, according to the experts, the specific colour of a *rāga*[49].

104. When in *rāga* the colour belonging to another *rāga* appears, it is the timbre of another *rāga* (*anyarāgakāku*). Regional timbre (*deśa-kāku*) is the characteristic timbre of a particular region[50].

105. *Kṣetra* (lit. "field, place") means the anatomy of the human voice (*antaḥśarīra*). The variegated timbre in the *rāga* that spontaneously arises from the natural disposition of each voice is called the timbre of the voice (*kṣetrakāku*).

106. Instrumental timbre (*yantrakāku*) is the specific timbre of musical instruments such as the stick-zither (c.q. lute, *vīṇā*), etc. This is all about the six types of timbre (*kāku*).

106-107. A fast [single] vibrato (*kampana*) from a higher to a lower note without effort, that very soft bent [of the voice] (*namana*)[51], is considered to be a deflection (*namanī*). Phrases in which this deflection is found are called *sthāya* of deflection (*namanī*).

108. Ye yantreṣv eva jāyante sthāyās te yantrasaṃbhavāḥ.
Yo laṅghayet svarān bhūrīn sa sthāyaḥ svaralaṅghitaḥ.
109. Pūrṇaśrutiṃ tāragataṃ tīkṣṇasthāyaṃ pracakṣante.
Adhastāc ca tiryag ūrdhvaṃ preritaḥ preritasvaraiḥ.
Ity asaṃkīrṇalakṣaṇā daśa sthāyāḥ.
110. Nādasya drutaśabdasya bhajanasya svarasya ca
kāṇḍāraṇā yā nikṛter gater upaśamasya ca
111. apasthānasya gātrasya karuṇavividhatvayoḥ
chaver ghoṣasya rakteś ca sthāpanāyā bhṛtasya ca
112. adhvāvadhānayoḥ sthāyaḥ syād amśasyāpy apekṣitaḥ
komalaḥ prasṛtaḥ snigdhaḥ samo nirjavanānvitaḥ
113. gāḍho lalitagāḍhaś ca lalito lulitas tathā
sudeśikocitau cokṣa iti bhinnaguṇānvayāt
114. sthāyās trayastriṃśad uktāḥ saṃkīrṇā lakṣyadarśibhiḥ.
Yeṣu sthāyeṣu bahulo nādo nādasya te matāḥ.
115. Yeṣu drutatvaṃ śabdasya te sthāyā drutaśabdajāḥ.
Rāgo yena prayatnena bhajate 'tiśayaṃ nayaṃ,
116. tad uktaṃ bhajanaṃ. Tasya sthāyāḥ syur bhajanānvitāḥ.
Sthāyā svarasya ye mandre gambhīrā madhurā ghanāḥ.
117. Śastraṃ yac chilpināṃ sūkṣmaśilpanirmāṇasādhanaṃ,
kāṇḍāraṇā rāgajanyasūkṣmaśilpaprapañcavat
118. śobhāvahā sthāyakā ye, te syuḥ kāṇḍāraṇodbhavāḥ.
Anārjavaṃ syān nikṛtis. Tasyās te yeṣv anārjavam.

108. Phrases that are [exclusively] produced on musical instruments are instrumental (*yantra*) *sthāya*[52]. If one does not use several notes in a phrase, it is the *sthāya* of missing notes (*svaralaṅghita*)[53].

109. People call a *sthāya* sharp (*tīkṣṇa*), when the notes of the higher octave (*tāra*) get their maximum number of *śruti*[54]. The *sthāya* of agility (*prerita*) has notes moving in scalar descent (*adhastāt* = *avarohin*), in an irregular non-scalewise movement (*tiryag* = *vakra*) as well as in a scalar ascent (*ūrdhvam* = *ārohin*).

The thirty-three composite (*saṃkīrṇa*) *sthāya* of distinctive quality (*guṇa*).

110-114. With respect to musical practice (*lakṣya*) the experts mention thirty-three composite technical phrases based on distinctive qualities [of the voice] (*guṇa* = *śabdaguṇa*), that is to say, *sthāya* of sonority (*nāda*), swiftness of the voice (*drutaśabda*), devotedness (*bhajana*), tone (*svara*), chiseling (*kāṇḍāraṇā*), moderation (*nikṛti*), gait (*gati*), relaxation (*upaśama*), unnatural position (*apasthāna*), physical condition (*gātra*), pathos (*karuṇa*), variation (*vividhatva*), beauty (*chavi*), portamento-sonority (*ghoṣa*), emotional expression (*rakti*), gradual development (*sthāpana*), compensation (*bhṛta*), extension (*adhvan*), concentration (*avadhāna*), loan-theme (*aṃśa*); obligatory (*apekṣita*), soft (*komala*), extensive (*prasṛta*), gentle (*snigdha*), even (*sama*), smorzando (*nirjavana*), vigorous (*gāḍha*), graceful yet strong (*lalita-gāḍha*), graceful (*lalita*), swinging (*lulita*), exquisite (*sudeśika*), correct (*ucita*) and clear (*cokṣa*) phrases.

114. Phrases in which sonority (*nāda*)[55] prevails are considered to be *sthāya* of sonority (*nāda*).

115-116. Phrases in which the swiftness of the voice [is shown] are *sthāya* of the swiftness of the voice (*drutaśabda*). The effort[56] by which the *rāga* gains its superior qualities is called devotedness (*bhajana*). Phrases of this type are called *sthāya* of devotedness (*bhajana*).

116. *Sthāya* of tone (*svara*) are phrases which have a deep (*gambhira*), sweet (*madhura*) and full (*ghana*) [sound] in the lower octave (*mandra*).

117-118. Beautifying phrases which like the chisel of the artisan – an instrument for making fine decorations – are engraving instruments producing fine details springing from the *rāga* are *sthāya* of chiseling (*kāṇḍāraṇā*). Moderation (*nikṛti*)[57] means a subdued way of performing (*anārjava*, lit. "without directness"). Its *sthāya* are those phrases in which such a subdued way of performing is practised.

119. Gītasya savilāsāyām mattamātaṅgavad gatiḥ
tathānurañjitaḥ sthāyo gateḥ sthāyaḥ smṛto budhaiḥ.
120. Kṛtvā tīvrataraṃ dhvānam upaśāntir vidhīyate.
Yeṣūpaśāntiḥ śanakair bhavanty upaśamasya te.
121. Sthāne yasminn anāyāsaṃ pracuro jāyate dhvaniḥ
svasthānaṃ tad. Yatra kṛcchrā dhvaniḥ pracuratāṃ vrajet,
122. tad apasthānam. Atra yā apasthānasya sammatāḥ.
Ye gātra eva niyatā sthāyā gātrasya te matāḥ.
123. Karuṇāyās tu te yeṣu sthāyeṣu karuṇo rasaḥ.
Nānāvidhavyaṅgyabhājaḥ sthāyās te vividhatvajāḥ.
124. Kāntyā komalāyuktā yāś chaveḥ sthāyāḥ prakīrtitāḥ.
Valau vahe ca yaḥ snigdho madhuraś ca ghano dhvaniḥ
125. mandrasthito ’sau ghoṣaḥ syāt. Sthāyā ghoṣasya tadyujaḥ.
Raktavarṣayujo rakteḥ. Sthāpanāyās tu te matāḥ
126. sthāpayitvā sthāpayitvā yeṣāṃ pratipadaṃ kṛtiḥ.
Bharaṇaṃ rāgarandhrāṇāṃ ye sthāyāḥ syur bhṛtasya te.
127. Atyāyataprayogā ye sthāyakās te syur adhvanāḥ.
Cittasyaikāgrabhāvena grāhyās te avadhānajāḥ.
128. Rāgāntare ’nyarāgasyāvayavo ’ṃśaḥ. Sa saptadhā
kāryāṃśaḥ kāraṇāṃśaś ca madhyasthasyāṃśakas tathā

119. When a phrase of a song is graceful like the gait of a rutting elephant, it is, according to the experts, a *sthāya* of gait (*gati*).

120. After performing a very high (*tīvratara*) sound a relaxation may be observed. Phrases in which there is a relaxation (*upaśānti*)[58] after every high episode (*śanakair*, lit. "in every case") are *sthāya* of relaxation (*upaśama*).

121-122. When a large (*pracura*)[59] sound is produced without strain within the compass [of a voice], it is the natural position (*svasthāna*)[60]. When the sound only becomes strong with a special effort, it is the unnatural position (*apasthāna*). Its [phrases] are regarded as [phrases] of the unnatural position (*apasthāna*).

122. Technical phrases which depend on the physical condition (*gātra*, lit. "body") are *sthāya* of physical condition (*gātra*).

123. Phrases in which the pathetic sentiment (*karuṇa rasa*) [is expressed] are *sthāya* of pathos (*karuṇa*). Phrases containing various aspects [of the *rāga*] are *sthāya* of variation (*vividhatva*)[61].

124. Phrases having brightness (*kānti*) and charm (*komalā*) are called *sthāya* of beauty (*chavi*)[62].

124-125. Portamento-sonority (*ghoṣa*) is a well-supported (*snigdha*)[63], sweet (*madhura*)[64] and full (*ghana*)[65] sound in the lower octave in the case of a portamento (*vali*)[66] or a heavy portamento (*vaha*)[67]. Phrases in which this technique is used are *sthāya* of portamento-sonority (*ghoṣa*).

125. Phrases full of emotional expression are *sthāya* of emotional expression (*rakti*).

125-126. *Sthāya* of gradual development (*sthāpana*) are phrases which are created step by step, while being gradually developed[68]. Phrases which compensate for the imperfections in a *rāga* are *sthāya* of compensation (*bhṛta*).

127. Phrases in which the ornamental variation (*prayoga*)[69] is lengthy are *sthāya* of extension (*adhvan*)[70]. [The *sthāya*] of concentration (*avadhāna*) can only be achieved by fixing one's mind on one thing (i.e. the *rāga*)[71].

128-129. When in the middle of a *rāga* a section (*avayava*) from another *rāga* [is used], this is a loan-theme (*aṃśa*, lit. "share, inheritance")[72]. It has seven forms, viz.: 1. a loan-theme from a derivative *rāga* (*kārya-aṃśa*); 2. a loan-theme from a parent *rāga* (*kāraṇa-aṃśa*); 3. a loan-theme from a neutral *rāga* (*madhyasthasya aṃśa*); 4. a loan-theme from a *rāga* with identical basic mode (*sajātīya*

129. sajātīyasya sadṛśasyāṃśo visadṛśasya ca
aṃśāṃśaś ceti. Yaḥ kāryarāgāṃśaḥ kāraṇe bhavet
130. sa kāryāṃśo. Bhairavākhye bhairavyaṃśo yathā bhavet.
Yathā cāṃśo vasantasya dṛṣṭo hindolarāgake.
Iti kāryāṃśaḥ.
131. Kārye kāraṇarāgāṃśaḥ kāraṇāṃśo bhaved. Yathā
kārye rāmakṛtau rāge kolāhala gato 'ṃśakaḥ.
Iti kāraṇāṃśaḥ.
132. [Parasparaṃ no sadṛśau no vā vaisadṛśau ca yau]
madhyasthau tau. Tayor aṃśo madhyasthāṃśo bhaved.
Yathā
133. anyonyānyāṃśasaṃsargo naṭṭādeśākhyarāgayoḥ.
Iti madhyasthāṃśaḥ.
Hatasvarādyādyā varāṭyā tulyajātayaḥ
134. tathā karṇāṭagauḍādyā gauḍena samajātayaḥ.
Teṣv ekatrānyarāgāṃśasaṃsargo yadi dṛśyate,
135. tadā sajātīyāṃśasya sthāyā syur iti tadvidaḥ.
Iti sajātīyāṃśaḥ.
Śuddhāvarāṭī śuddhā ca naṭṭā staḥ sadṛśau. Tayoḥ
136. aṃśakaḥ sadṛśāṃśaḥ syāt parasparam upāśritaḥ.
Iti sadṛśāṃśaḥ.
Velāvalī gurjarī ca rāgau visadṛśau. Tayoḥ
137. aṃśaḥ parasparagato jñeyo visadṛśāṃśakaḥ.
Iti visadṛśāṃśakaḥ.
Aṃśo 'ṃśāntarasañcārād aṃśāṃśa iti kathyate.
Ity aṃśāṃśaḥ.
138. Iye yeṣūpalabhyante sthāyās te 'nvaṃśajā matāḥ.
Yaś ca sthāyenāpūrṇena pūrtyartham abhikāṃkṣitaḥ
139. apekṣitas tv asau sthāyaḥ. Komalo yo na karkaśaḥ.
Vistīrṇaḥ prasṛtaḥ. Snigdho rūkṣatvena vivarjitaḥ.
140. Samo drutavilambābhyāṃ hīno hradajalopamaḥ.
Kramān nīto 'pi sūkṣmatvaṃ svaro yatropalakṣyate
141. komalaḥ saralaḥ, sthāyaḥ sa syān nirjavanānvitaḥ.

aṃśa); 5. a loan-theme from a similar *rāga* (*sadṛśasya aṃśa*); 6. a loan-theme from a dissimilar *rāga* (*visadṛśasya-aṃśa*); 7. a loan-theme within a loan-theme in the same *rāga* (*aṃśa-aṃśa*).

129-130. *Kāryāṃśa*: When a theme from a derivative *rāga* (*kārya*) is found in a parent *rāga* (*kāraṇa*), this is *kāryāṃśa*. For example: A theme from *bhairavī* is found in *bhairava* and a theme from *vasanta* is found in the *rāga hindola*.

131. *Kāraṇāṃśa*: When a theme from a parent *rāga* (*kāraṇa*) appears in a derivative *rāga* (*kārya*), this is *kāraṇāṃśa*. For example: A theme belonging to *kolāhala* is [used] in the derivative *rāga rāmakṛti*.

132-133. *Madhyasthāṃśa*: When two [*rāga*] are neither similar nor dissimilar, they have a middle position (*madhyastha*). A loan-theme (*aṃśa*) in two such *rāga* is *madhyasthāṃśa*. For example: In the case of the *rāga naṭṭā* and *deśākhya* there is a combination of the themes of one [*rāga*] with those of the other.

133-135. *Sajātīyāṃśa*: The *rāga hatasvaravarāṭī* and the other types of *varāṭī* have the same basic mode (*jāti*) as *varāṭī*; in the same way, the *rāga karṇāṭagauḍa* and the other types of *gauḍa* have the same basic mode as *gauḍa*. When, according to the experts, in these *rāga*, themes from one *rāga* are introduced in the other, in that case the technical phrases (*sthāya*) are of the *sajātīyāṃśa* type.

135-136. *Sadṛśāṃśa*: *Śuddhavarāṭī* and *śuddhānaṭṭā* are similar[73] [*rāga*]. When in these two [*rāga*] a theme from one occurs in the other, it is a loan-theme from a similar *rāga* (*sadṛśāṃśa*).

136-137. *Visadṛśāṃśa*: *Velāvalī* and *gurjarī* are dissimilar[74] *rāga*. When in these two [*rāga*] a theme from one is used in the other, it should be regarded as a loan-theme from a dissimilar *rāga* (*visadṛśāṃśa*).

137. *Aṃśāṃśa*: When a loan-theme is combined with a another loan-theme, it is the *aṃśāṃśa*.

138. The phrases (*sthāya*) that are found in the aforementioned [seven] cases are considered to be *sthāya* arising from loan-themes (*aṃśaja*). That [phrase] which is required by an incomplete phrase for its completion is an obligatory (*apekṣita*)[75] *sthāya*.

139. A phrase which is not harsh (*karkaśa*) is a soft (*komala*) [*sthāya*]. A stretched (*prasṛta*) phrase is an extensive (*vistīrṇa*) [*sthāya*]. A gentle (*snigdha*) [*sthāya*] is a [phrase] without roughness.

140. An even (*sama*) [*sthāya*] is neither fast nor slow, like the water of a lake.

140-141. A phrase in which soft (*komala*) notes that are moving scale-wise (*sarala*, lit. "straight") gradually become very soft is a

Aślathāvayavo gāḍhaḥ. Sa eva mṛdutānvitaḥ
142. sthāyo lalitagāḍhaḥ syād. Vilāsavān ....
mṛduḥ sa eva lalito. [Ghūrṇanāmṛdutāyuktaḥ
143. lulitaḥ parikīrtito]. Vidagdhajanavallabhaḥ
sthāyaḥ sudeśikaḥ prokta. Ucito yogyatānvitaḥ.
144. Sthāyaḥ syād ujjvalaś cokṣo yaś cokṣa iti gīyate.
Iti trayastriṃśadguṇabhinnāḥ sthāyāḥ.
Akṣarāḍambarakṛtas tāḍitaḥ saṃpraviṣṭakaḥ
145. utpraviṣṭāvaskhalito jalānvitataraṅgitau
vahānvito niḥsaraṇo bhrāmito dīrghakampitaḥ
146. troṭitādipraviṣṭaś ca prasṛtākuñcitābhidhaḥ
pratigṛhyollāsitaḥ syād avilambavilambitaḥ
147. ullāsitaḥ sthiraḥ kṣiptaḥ sūkṣmāntasthāyukāv iti
asaṃkīrṇā viṃśatiḥ syuḥ sthāyā īṣatprasiddhijāḥ.
148. Akṣarāḍambaro yeṣu sthāyās te syus tadudbhavāḥ.
Svare kvāpi ciraṃ sthitvā tāraṃ spṛṣṭāgnivat kṣaṇāt
149. pratyāvṛttas tu yaḥ sthāyaḥ sa tāḍita iti smṛtaḥ.
Sa sthāyaḥ saṃpraviṣṭaḥ syād yo 'varohe svaraghanaḥ.
150. Ārohe tādṛśo yaḥ syād utpraviṣṭaḥ sa ucyate.
Yo mandrād apy adho yāti so 'vaskhalita ucyate.
151. Kalaśe 'rdhabhṛte yadvaj jalaṃ dolāyate 'bhitaḥ,

sthāya of smorzando (*nirjavana*, lit. "without swiftness"). A phrase which is not weak is a vigorous (*gāḍha*) [*sthāya*].

141-142. When this phrase has also sweetness (*mṛdutā*), it is the graceful yet strong (*lalita-gāḍha*) [*sthāya*]. A playful (*vilāsavān*) and sweet (*mṛdu*) phrase is a graceful (*lalita*) [*sthāya*].

142-143. [When a phrase has a rocking movement (*ghūrṇanā*) and sweetness (*mṛdutā*), it is called a swinging (*lulita*) *sthāya*][76]. A phrase which is only appealing to erudite people is called an exquisite (*sudeśika*) *sthāya*. When a phrase has appropriateness, it is the correct (*ucita*) [*sthāya*].

144. A phrase which is bright (*ujjvala*) and clear is called a clear (*cokṣa*) *sthāya*.

The twenty non-composite (*asaṃkīrṇa*), lesser known (*īṣatprasiddha*) technical phrases *sthāya*.

144-147. The twenty non-composite, lesser known *sthāya* are: phrases of syllabic abundance (*akṣara-āḍambara*), of the inverted mordent (*tāḍita*), the completely entering (*saṃpraviṣṭa*), the ascending-entering (*utpraviṣṭa*) and the stumbling (*avaskhalita*) phrases, the one associated with water (*jalānvita*), the wavy one (*taraṅgita*), phrases containing portamento (*vahānvita*), the flowing (*niḥsaraṇa*) phrase, the whirling one (*bhrāmita*), phrases containing long vibrati (*dīrghakampita*), the phrase that is broken off and resumed (*troṭita-praviṣṭa*), crescendo-decrescendo (*prasṛtākuñcita*) phrases, the bouncing one (*pratigṛhyollāsita*), phrases having a fast and a slow section (*avilamba-vilambita*); glissando (*ullāsita*), calm (*sthira*) and smashing (*kṣipta*) phrases, the one ending in pianissimo (*sukṣmānta*) and the halting (*sthāyuka*) phrase.

148. Phrases in which a large quantity of syllables is found are *sthāya* of syllabic abundance (*akṣarāḍambara*)[77].

148-149. If a melodic phrase stays on a note for a long time, touches a higher note (*tāra*)[78] for a short moment like fire and returns [to the original note], it is traditionally called *tāḍita* (lit. "struck, touched").

149-150. A phrase which is full of notes in the descent is a completely entering (*saṃpraviṣṭa*) *sthāya*. When the same [thing happens] in the ascent, it is called ascending-entering (*utpraviṣṭa*)[79].

150. A phrase which after a descent [suddenly] moves away from the lower notes is called "stambling away" (*avaskhalita*)[80].

151. When in a song phrases move into all directions (*luṭhanti*, lit. "roll") like water which is dashing around in a half-filled pitcher,

gīte luṭhanti ye tadvat te sthāyāḥ syur jalānvitāḥ.
152. Yatra yamunabhaṃ ganti svarās sa syāt taraṅgitaḥ.
Śrotasāṃ vega iva yaḥ svarakampo vahas tu saḥ.
153. Gāne ye teṣu ye sthāyās te vijñeyā vahānvitāḥ.
Niḥsaranta ivābhānti svarā niḥsaraṇābhidhe.
154. Vidhatte yo bhramaṃ sthāyaḥ sādṛśyaṃ bhrāmitas tu saḥ.
Ciraṃ yaḥ kampasahitaḥ sa jñeyo dīrghakampitaḥ.
155. Sa troṭitapraviṣṭaḥ syād yatraikaṃ mandratārayoḥ
troṭayitvā tayor ekaḥ pratigṛhyeta kaścana.
156. Prasāryākuñcitaḥ sthāyaḥ prasṛtākuñcito mataḥ.
Yah kandukavad utkṣipyotkṣipyaiva pratigṛhyate
157. pratigṛhyollāsito ’sāv. Avilambena nirmitaḥ
kriyate yo vilambena so ’vilambavilambakaḥ.
158. Vegasvarair ūrdhvagataiḥ sthāya ullāsito mataḥ.
Sthāyivarṇagataḥ kampaḥ svarāṇāṃ sthira ucyate.
159. Ūrdhvam ūrdhvaprasāraḥ syād yady āsau kṣiptaḥ sañjñakaḥ.
Yaḥ krameṇālpatāṃ nītaḥ, sūkṣmāntaṃ taṃ pracakṣante.
160. Sthitvā sthitvā svareṣv ādāv ekaikasmin dvayo dvayoḥ
triṣu triṣv athavā yasya pracāraḥ sthāyukas tv asau.
Iti viṃśatir asaṃkīrṇāḥ.
161. Ghaṭanāyā kalāyāś ca sukhasyākramaṇasya ca
svabhāvasthasya śabdasya cāler jīvasvarasya ca
162. vedadhvaner ghanatvasya ca tato kalaravasya
rāgeṣṭo ’pasvarābhāsaḥ śithilo ’vaghaṭo ’ntaraḥ

they are *sthāya* associated with water (*jalānvita*)[81].

152. When the notes move like a river, it is the wavy (*taraṅgita*) [*sthāya*].

152-153. When there is a vibrato of notes (*svarakampa*) sounding like a rush of water, it is a portamento (*vaha*)[82]. When in a song phrases are [performed] with this technique, they should be regarded as *sthāya* of portamento (*vahānvita*).

153. When the notes, as it were, flow out, [the phrases] are called flowing out (*niḥsaraṇa*).

154. A phrase which moves in a circle like a whirlpool is a whirling (*bhrāmita*)[83] *sthāya*. When a phrase has long vibrati, it is a *sthāya* of long vibrati (*dīrghakampita*).

155. A phrase is "broken off and resumed" (*troṭita-praviṣṭa*), if one breaks off a note in the lower or higher octave and takes it up again in another octave[84].

156. A phrase in which the sound volume (*dhvani*)[85] is increased and reduced is considered to be a crescendo-decrescendo (*prasṛtākuñcita*)[86] *sthāya*.

156-157. When notes are thrown up again and again and are caught like a ball, this is the bouncing (*pratigṛhyollāsita*)[87] *sthāya*.

157. When a phrase is [first] performed in a fast tempo and [next] in a slow tempo, it is the fast-slow (*avilamba-vilambaka*)[88] [*sthāya*].

158. A phrase in which notes move upwards in great speed is considered to be a *sthāya* of glissando (*ullāsita*)[89]. A vibrato of notes in a steady melodic line (*sthāyi-varṇa*) is called a calm (*sthira*) [*sthāya*].

159. When there is a gradual extension of the melody to the higher notes, this is to be recognized as the smashing (*kṣipta*)[90] [*sthāya*]. When a phrase gradually becomes soft, they call it [a *sthāya*] ending in pianissimo (*sukṣmānta*)[91].

160. When the melodic movement is halting on every single note, on every two notes or on every three notes, it is a halting (*sthāyuka*)[92] *sthāya*.

The thirty-three composite (*saṃkīrṇa*) lesser known technical phrases (*sthāya*).

161-165. There are thirty-three other phrases, i.e. *sthāya* of modeling (*ghaṭaṇā*), of *kalā* structure (*kalā*), delight (*sukhā*), attack (*ākramaṇa*), natural sound (*svabhāvasthaśabda*), tonal variation (*cāli*), of the vital note (*jīvasvara*), of Vedic sound (*vedadhvani*), fullness (*ghanatva*), melodiousness (*kalarava*), an obligatory phrase in a *rāga* (*rāgeṣṭa*), the quasi out of tune phrase (*apasvarābhāsa*), the non-legato

163. vakro guruḥ pluto dīrgho dīpto hrasvas tato laghuḥ
baddhaḥ śithilagāḍhaś ca sukarābhāsasaṃhitau
164. chāndaso duṣkarābhāsaḥ syād asādhāraṇas tathā
sādhāraṇaḥ prasannaś ca prasannamṛdusañjñakaḥ
165. nirādhāra iti sthāyās trayastriṃśad ime pare.
Ghaṭitā iva ye sthāyā ghaṭanāyās tu te matāḥ.
166. Yais tālasya kalāpūrtiḥ kalāyās te prakīrtitāḥ.
Sukhasyākleśanirvāhyā. Ye bhṛśaṃ prāṇasauṣṭavāt
167. āpannāḥ prakṛtībhāvaṃ sthāyā ākramaṇasya te.
Yeṣu śabdo niruktarṣo nisargād eva bhāsate
168. svabhāvasthasya śabdasya te sthāyā iti tadvidaḥ.
Gatir vicitrā cāliḥ syād yā jakkety abhidhīyate.
169. Sā yeṣu dṛśyate spaṣṭā cāleḥ sthāyās tu te matāḥ.
Aṃśo jīvasvaro mukhyo yatra jīvasvarasya saḥ.
170. Vedadhvanir iva dhvano yeṣu vedadhvanes tu te.
Antaḥsārayutā sthāyāḥ ghanatvasya prakīrtitāḥ.
171. Madhuradhvanibāhulyam āhuḥ kalaravaṃ janāḥ.
Yeṣv asau tān kalaravasthāyān sthāyavido jaguḥ.
172. Yo rāgeṇa svapūrtyartham iṣṭo rāgeṣṭavastu saḥ.
Sa sthāyo ’pasvarābhāso yo ’pasvaravad iṣyate.
173. Viśliṣṭasandhiḥ śithilo. ’vaghaṭo duṣkaro mataḥ.
Dhruvakābhogayor madhye sthitiḥ sthāyo ’ntaro mataḥ.

(*śithila*), the demanding (*avaghaṭa*), the intermediate (*antara*), the zig-zag (*vakra*), the heavy (*guru*), the protracted (*pluta*), the long (*dīrgha*), the brilliant (*dīpta*), the short (*hrasva*), the light (*laghu*), the bound (*baddha*), the non-legato and legato (*śithilagāḍha*), the quasi easy (*sukarābhāsa*), the complex (*saṃhita*), the lyric (*chāndasa*), the quasi difficult (*duṣkarābhāsa*), the uncommon (*asādhāraṇa*), the common (*sādhāraṇa*), the bright (*prasanna*), the bright and soft (*prasannamṛdu*) and the independant (*nirādhāra*) phrase.

165. Phrases that are modeled, as it were, are *sthāya* of modeling (*ghaṭaṇā*)[93].

166. Phrases in which the *kalā* (the ancient unit of time) of a *tāla* is filled up are called [*sthāya*] of *kalā*[94]. Phrases that can be performed without any trouble are *sthāya* of delight (*sukhā*).

166-167. Phrases which only receive their characteristic form by a superior breath technique are *sthāya* of attack (*ākramaṇa*).

167-168. Phrases in which the sound of the voice is bright without any extra strain or effort are, according to the experts, *sthāya* of the natural sound (*svabhāvastha-śabda*).

168-169. *Cāli* (lit. "motion")[95] means a variegated movement (*gati*) [of the notes], which is [commonly] called *jakkā*[96]. Phrases in which this is clearly shown are considered to be *sthāya* of tonal variation (*cāli*).

169. A phrase in which the dominant (*aṃśa*), the vital note (*jīvasvara*) [of a *rāga*], is prevalent is a *sthāya* of the vital note (*jīvasvara*).

170. Phrases the sound of which resembles the sound of Vedic chanting are [*sthāya*] of Vedic sound (*vedadhvani*)[97]. Phrases with pith (*antaḥsāra*) are called *sthāya* of fullness (*ghanatva*)[98].

171. People call a prevalence of sweet sound (*madhuradhvani*)[99] melodiousness (*kalarava*). The *sthāya* experts say that phrases in which this is present are melodious (*kalarava*) *sthāya*.

172. The phrase which the *rāga* requires for its accomplishment is the *rāga*'s obligatory, essential part (*rāgeṣṭavastu*)[100]. A phrase which is rendered in a quasi out of tune way (*apasvara*)[101] is the quasi out of tune (*apasvarābhāsa*) *sthāya*.

173. A non-legato (*śithila*, lit. "loose")[102] [*sthāya*] is a phrase having loose connections [between the individual notes]. A demanding (? *avaghaṭa*) [*sthāya*] is a phrase which is difficult to perform (*duṣkara*). The phrase that is placed in between the refrain (*dhruva*) and the development (*ābhoga*) is traditionally the intermediate phrase (*antara sthāya*)[103].

174. Vidyullateva kuṭilapracāro vakra ucyate.
Sthāyo gurur ghanaravaḥ. Pluto 'tyantavilambitaḥ.
175. Dīrgho yathārthakas. Tārāraṃkaro dīptasañjñakaḥ.
Hrasvo [yo] dīrgharahito. Laghur guruvilakṣaṇaḥ.
176. Sthāyo yaḥ sthāpito baddhas. Tatparo 'nvarthanāmakaḥ.
Yo duṣkaro 'pi sukarasamāno bhāsate dhvaniḥ,
177. sa jñeyaḥ sukarābhāso. Yo ghaṇṭānādavat kramāt
tārān mandraṃ samāyāti sa sthāyaḥ saṃhito mataḥ.
178. Sa sthāyaḥ chāndaso yaḥ syād grāmīnajanavallabhaḥ.
Sukaro duṣkarasamo duṣkarābhāsa ucyate.
179. Kvacid eva na sarvatra yo 'sty asādhāraṇas tu saḥ.
Yaḥ sarvatropalabhyate taṃ sādhāraṇam ucire.
180. Prasanno 'nvarthanāmaḥ syāt. Sa eva mṛdutānvitaḥ
prasannamṛdur ity ukto. Yaḥ svanirvāhasiddhaye
181. nāpekṣate vahanyādiṃ sa nirādhāra ucyate.
Iti trayastriṃśat saṃkīrṇāḥ sthāyāḥ.
Eteṣāṃ miśraṇajāto miśritaḥ. So 'py anekadhā.
182. Gamakā ye sthāyayuktāḥ sthāyavegās tu te matāḥ.
Tatra yatra sthāyavege bhūristhāyopalambhanaṃ,
183. sa sthāyavegaḥ pracurais taiḥ sthāyair vyapapadiśyate.
Sāmye tu sthāyavegānāṃ miśrasañjñā pravartate.
184. Pradarśanārtham eteṣāṃ kāṃścid evābhidadhmahe.
Vahanīḍhālayoc chāyayantrayoḥ śabdaḍhālayoḥ

174. A zig-zag movement (*kuṭilapracāra*) resembling a forked lightning is called *vakra* (lit. "crooked")[104]. A phrase is heavy (*guru*), when its sound is full (*ghana*)[105]. A phrase is protracted (*pluta*), when it is extremely slow.

175. Long (*dīrgha*) [in the case of a phrase] is conformable to the true meaning of the word. When [a phrase] is properly performed in the higher octave, it is called brilliant (*dīpta*)[106]. A phrase is short (*hrasva*), when it is without lengthiness. A phrase is light (*laghu*), when it is not heavy.

176. A bound (*baddha*)[107] *sthāya* is a phrase which is tightly fixed (*sthāpita*). The next *sthāya* (e.g. *śithilagāḍha*[108], the non-legato and legato phrase) is conformable to the true meaning of the word.

176-177. When the sound [of a phrase] creates the impression of being very easy [to perform], although it is very difficult, it is the quasi easy (*sukarābhāsa*) [*sthāya*]. A phrase which moves from high to low notes like the sound of a bell[109] is considered to be a complex (*saṃhita*) *sthāya*.

178. A phrase which pleases the common men is a lyrical (*chāndasa*) *sthāya*. An easy phrase which sounds as if it is difficult is called quasi difficult (*duṣkarābhāsa*).

179. A phrase that is heard at some places but not everywhere is an uncommon (*asādhāraṇa*) one. People call a phrase common (*sādhāraṇa*), when it can be heard everywhere.

180. A bright (*prasanna*) [phrase] is understandable by itself. When this is combined with softness (*mṛdutā*)[110], it is called bright and soft (*prasannamṛdu*).

180-181. A phrase which does not require any special technique such as portamento (*vahanī*)[111], etc.[112] for its own completion is an independant (*nirādhāra*, lit. "without aid") *sthāya*.

181. The mixed (*miśrita*) *sthāya* results from a combination of the above-mentioned phrases. It has many variaties.

Explanation of the combination of technical phrases (*sthāyaveganirūpaṇa*).

182-183. When the tonal embellishments (*gamaka*) are combined in the technical phrases (*sthāya*), they are considered to be *sthāyavega*. Since in a *sthāyavega* many *sthāya* are obtained, it is called "rush of *sthāya*" (*sthāyavega*)[113] on account of its abundant phrases. The term *miśra* ("mixed") is indiscriminately applied to [all] *sthāyavega*.

184-185. As an example we shall mention some of them: portamento (*vahanī*) combined with fluency (*ḍhāla*); timbre (*chāya*) with

185. tīkṣṇapreritayor ḍhālavahanyoḥ śabdayantrayoḥ.
Bhavanti miśraṇād evaṃ tryādīnām api. Tad yathā:
186. Kampitāhatalīnaś ca valisphuritahuṃphitaḥ
tiripāndolitavahaḥ plāvitollāsitāhataḥ
187. tribhinnanāmitakṣiptas tīkṣṇapreritayantrajaḥ
vahākṣarāḍambarajajalānvitataraṅgitaḥ
188. dīrghakampitasūkṣmāntalaghur dīrghaplutāṃśajaḥ
avilambavilambōtpraviṣṭaniḥsaraṇaḥ paraḥ
189. vahākṣarāḍambarajatāḍitollāsitas tathā
gāḍhacālisthirakṣiptakākunirjavanānvitaḥ.
190. Ity aṣṭādaśa nirdiṣṭā. Vilomenāpi miśrajāḥ
anayaiva diśānye ’pi svayam ūhyā vipaścitā.
191. Eṣāṃ bahavo bhedāḥ syur na rūpakahetavaḥ.
Iti sthāyaveganirūpaṇaṃ.
Rāgābhivyaktir ālaptir. Ālāpa iti cocyate.
192. Rāgasya rūpakasyeti sā viśeṣaṇato dvidhā.
Rūpakaṃ yānapekṣyaiva bhaved rāgasya sā matā.
193. Svasthānaiḥ sā caturbhiḥ syād iti gītavidāṃ mataṃ.
Yasyoccāraṇato yasya rāgasyonmīlanaṃ bhavet,
194. tasminn eva svare tasya vidadhyād viniveśaṇaṃ.
Rāgo niveśyate yatra svare sthāyī sa ucyate.

instrumental technique (*yantra*); vocal sound (*śabda*) with fluency (*ḍhāla*); acuteness (*tīkṣṇa*) with agility (*prerita*); fluency (*ḍhāla*) with portamento (*vahanī*); vocal sound (*śabda*) with instrumental technique (*yantra*).

185. There are also [*sthāya*] arising from a combination of three or more *sthāya*. For example:

186-189. Vibrato (*kampita*), inverted mordent (*āhata*) and portamento (*līna*); portamento (*vali*), mordent (*sphurita*) and humming (*humphita*); vibrato (*tiripa*), slow vibrato (*āndolita*) and portamento (*vaha*); slow vibrato (*plāvita*), slide (*ullāsita*) and inverted mordent (*āhata*); turn (*tribhinna*), upper appoggiatura (*nāmita*) and the smashing (*kṣipta*) *sthāya*; sharpness (*tīkṣṇa*), agility (*prerita*) and instrumental technique (*yantra*); the *sthāya* of portamento (*vaha*), of syllabic abundance (*akṣarāḍambara*), the *sthāya* associated with water (*jalānvita*) and the wavy one (*taraṅgita*); the *sthāya* of the long vibrati (*dīrghakampita*), the one ending in pianissimo (*sukṣmānta*) and the light one (*laghu*); the long *sthāya* (*dīrgha*), the protracted one (*pluta*) and the *sthāya* of the loan-phrase (*aṃśa*); the fast-slow (*avilamba-vilamba*), the ascending-entering (*utpraviṣṭa*) and the flowing (*niḥsaraṇa*) *sthāya*; the *sthāya* of portamento (*vaha*), syllabic abundance (*akṣarāḍambara*), of the inverted mordent (*tāḍita*) and the slide (*ullāsita*); the vigorous (*gāḍha*) *sthāya*, the *sthāya* of tonal variation (*cāli*), the calm (*sthira*) *sthāya*, the smashing one (*kṣipta*), the *sthāya* of timbre (*kāku* = *chāyā*) and the *sthāya* of smorzando (*nirjavana*).

190. I have given eighteen[114] examples. By using a different order the expert himself may make other combinations according to this procedure.

191. Among these [varieties] there are many the structure of which cannot be traced[115].

The musical development (*ālapti*).

191-192. Musical development (*ālapti*, lit. "expatiation") is the revelation of the *rāga*. It is also called *ālāpa*[116]. It is of two kinds on account of a distinction between melodic structure (*rāga*) and formal structure (*rūpaka*). When it has no bearing on the formal structure, it is considered to be [the *ālapti*] of the *rāga*.

193. According to the song experts it has four phases (*svasthāna*).

193-194. When a particular *rāga* comes forth by performing a particular [note], one should establish the *rāga* on that note. The note on which a *rāga* is established is called *sthāyin* (i.e. basic note or tonic).

195. Tataś caturtho dvyardhaḥ syād. Aṣṭamo dviguṇo svaraḥ.
Dviguṇadvyardhayor madhyasthitā ardhasthitā svarāḥ.
196. Adhasta[ne sva]re dvyardhādhasthite sthāyino 'thavā
cālanaṃ mukhacālaḥ syāt. Svasthānaṃ prathamaṃ tu tat.
197. Cālayitvā tato dvyardhasvare nyāso dvitīyakaṃ.
Dvyardhasthitān cālayitvā svareṣv ardhasthiteṣu yat
198. rāgasya nyasanaṃ tat syāt svasthānaṃ tu tṛtīyakam.
Aṣṭame cālayitvā tu sthāyinyāsāc caturthakaṃ.
199. Caturbhir etaiḥ svasthānaiḥ syād rāgālaptir uttamā.
Jīvasvaravyāptimukhyair vicitrair atirohitaiḥ
200. rāgasya sthāpanāṃ kuryāt tataḥ sthāyair yathocitaṃ.
Yena tālena rāgena rūpakasya vinirmitiḥ
201. tābhyāṃ vidhīyate yā sā rūpakālaptir ucyate.
Dvividhā sā bhañjanīti pratigrahaṇiketi ca.
202. Sthāyasya rūpakasyāpi bhañjanād bhañjanī dvidhā.
Rūpakasya padaṃ yāvat tāvat sthāyo 'pi tadgataḥ
203. vidhīyate bahuvidho yatra sā sthāyabhañjanī.
Samagraṃ rūpakaṃ sthāyabhañjanīm āśritaiḥ padaiḥ
204. bahudhā gīyate yatra sā syād rūpakabhañjanī.
Pratigrahaṇikā sā syād yatrālapter anantaraṃ
205. kṛtvā sthāyān rūpakasyāvayavānāṃ pratigrahaḥ.

195. From that note the fourth note [upwards] is the *dvyardha*[117]. The eighth note [upwards] is the *dviguṇa*[118]. The notes between the octave (*dviguṇa*) and the fourth (*dvyardha*) are the notes situated half-way (*ardhasthita*)[119].

196. When there is a fluctuating movement (*cālana*)[120] on the note below the fourth (*dvyardha*)[121] or on the note below the tonic (*sthāyin*)[122], this is the cadenza (*mukhacāla*)[123]. This is the first phase [of the *rāga ālapti* or *ālāpa*].

197. If one performs the *dvyardha* (i.e. the upper fourth on the *sthāyin*) with musical embellishments and if [the *sthāyin* is made] final note (*nyāsa*), this is the second [*ālāpa* phase][124].

197-198. When by performing the *ardhasthita* notes (i.e. the notes between the upper fourth and the upper octave to the tonic) with musical embellishments the *rāga* is settled on these *ardhasthita* notes, this is the third [*alāpa*] phase (*svasthāna*)[125].

198. If one performs the upper octave [to the tonic] with musical embellishment and when the tonic is the final note, this is the fourth [phase].

199-200. A superior *rāga-ālapti* should have these four phases. Next, one should settle the *rāga* in a suitable way with various phrases increasing in length (*atirohita*), the main purpose of which is to stress the vital note (*jīvasvara*, i.e. the dominant, *aṃśa*) [of the *rāga*].

200-201. When it (i.e. the *ālapti*) is performed in the *tāla* and in the *rāga* in which the composition is set, it is called *rūpaka ālapti*. This *ālapti* is twofold, i.e. variation (*bhañjanī*, lit. "dissection") and reprise (*pratigrahaṇikā*).

202. Variation (*bhañjanī*) is of two kinds: 1. splitting up a phrase into small sections; 2. a piece by piece rendering of the whole composition.

202-203. When a phrase of a composition is performed with musical variations (*bahuvidhā*, lit. "in various ways")[126] on every word, while the original prosody and interpunction of the words are maintained[127], it is phrase variation (*sthāyabhañjanī*).

203-204. When a whole composition is performed with variations on its words[128] according to the procedure of *sthāyabhañjanī*, it is *rūpakabhañjanī*.

204-205. If after having uninterruptedly performed phrases of the development (*ālapti*) [with variation] one takes up episodes from the [original] composition[129], this is reprise (*pratigrahaṇikā*).

Gamakasthāyabahulā nānābhaṅgivicitritā
206. ālaptiḥ kriyate vijñaiḥ varṇālaṃkāramañjulā.
Ity ālaptilakṣaṇam.
Anabhyāse 'pi rāgābhivyaktiśaktiḥ svanasya yā
207. tac chārīraṃ śarireṇa sahotpanner iha smṛtam.
Tārānuraṇanaṃ raktir mādhuryaṃ bhūrikāntitā
208. snigdhatā ghanatety ādyaiḥ suśārīraṃ guṇair matam.
Etadvilakṣaṇād doṣāḥ. Kuśārīraṃ tadanvayāt.
209. Jagadīśaprasādena tapasā duṣkareṇa ca
vidyādānena vā jīvaiḥ suśārīram avāpyate.
Iti śārīralakṣaṇam.
210. Gāyanānāṃ vādakānāṃ saṅghāto vṛndam ucyate.
Tac ca trividham utkṛṣṭamadhyamādhamabhedataḥ.
211. Aṣṭaḥ syuḥ samagātāraś catvāro mukhyagāyanāḥ
mārdaṅgikāś ca catvāras tāvanto vāṃśikā api
212. gāyanyo dvādaśaiveti jāyate vṛndam uttamam.
Madhyamaṃ tv etadardhena. Tadardhena kaniṣṭakam.
213. Dvau mukhyau samagātāraś catvāro vāṃśikadvayam
mārdaṅgikadvayaṃ ceti vṛnde madhyamake daśa.
214. Eko mārdaṅgikas tāvad vāṃśikaḥ sahagāyanau
dvāv eko mukhyagāteti pañca vṛnde kaniṣṭike.
215. Ṣaḍ gāyanyo madhyame syuś catasras tā kaniṣṭike.
Ito nyūnaṃ na vṛndaṃ syād. Uttamād adhikaṃ tu tat
216. yat kolāhalam ākhyāte yatheṣṭaṃ athavā bhavet.

205-206. The *ālapti* is performed by the experts with many musical embellishments (*gamaka*), technical phrases (*sthāya*) and all kinds of variations (*bhaṅgi*), beautified with melodic lines (*varṇa*) and melodic figures (*alaṃkāra*)[130].

The natural voice.

206-207. The capacity of a voice to show the *rāga* without a regular training is traditionally called a natural voice (*śārīra*)[131], because one gets it at the moment of birth together with the body (*śarīra*).

207-208. A good voice is due to qualities such as: a good resonance in the higher octave (*tāra-anuraṇana*), charm (*rakti*)[132], sweetness (*mādhurya*)[133], brightness (*bhūrikāntitā*)[134], well-supportedness (*snigdhatā*)[135] and fullness (*ghanatā*)[136]. The defects (*doṣa*) are due to characteristics that differ from these [qualities]. A bad voice is the result of these [defects].

209. By propitiating Śiva and by a rigorous training or by devoting one's self entirely to study people may get a good voice.

The various types of ensemble (*vṛnda*).

210. A group of singers and instrumentalists is called ensemble (*vṛnda*). There are three types of ensemble, viz. the superior (*utkṛṣṭa* = *uttama*)[137], the medium (*madhyama*) and the inferior (*adhama*) type.

211-212. The superior ensemble (*uttama vṛnda*) has four first singers (*mukhya gāyana*), eight second singers (*samagātṛ*), twelve female singers (*gāyanī*), four flutists (*vaṃśika*) and four drummers (*mārdaṅgika*). The medium size ensemble (*madhyama vṛnda*) has half the number [of musicians of the superior ensemble]. The small (*kaniṣṭaka*) [ensemble] has half the number of musicians of the latter[138].

213. In the medium size ensemble (*madhyamaka*) the ten musicians[139] are: two first singers, four second singers, two flutists and two drummers.

214. In the small ensemble (*kaniṣṭhika*) the five musicians[140] are: one drummer, one flutist, two second singers and one first singer.

215. In the medium size ensemble there are six female singers and in the small ensemble there are four female singers.

215-216. There is no ensemble which is smaller than the latter (i.e. the small ensemble). An ensemble which is larger than the superior ensemble is the so-called Kolāhala ensemble, or any larger ensemble one likes[141].

Tālānuvartanaṃ mukhyānugamo milanaṃ mithaḥ
217. tristhānavyāptiśaktatvaṃ saṅghātaṃ truṭitasya ca
samānatā ca śabdānām iti vṛndasya lakṣaṇaṃ.
218. Vṛndam etad viśiṣṭaṃ cet kutapas tarhi kathyate.
Avanaddhasya nāṭyasya tatasyeti ca sa tridhā.
219. Yatrāvanaddhabhedānāṃ bhūyasāṃ vādanaṃ bhavet,
sa vṛndabhedaḥ kutapo 'vanaddhasyeti gāyate.
220. Nānābhinayaniṣṇātair lāsyatāṇḍavapaṇḍitaiḥ
sthānacārīṣu caturair aṅgahāreṣu śikṣitaiḥ
221. nānādeśakṛtāvāsair nartakair yo yatra bhūyate,
sa vṛndabhedo nāṭyasya kutapaḥ parigīyate.
222. Kutapānām amīṣāṃ yaḥ samūhas tac ca vṛndakaṃ.
Iti vṛndalakṣaṇaṃ.

Nāsty eva taj jagati yatra guṇānuviddhaṃ.
Tad durlabhaṃ yad iha doṣavivarjitaṃ syāt.
Asyāpy abhijñātvā dayāṃ gamanatā kiṃ syāt?
Pratyagranirmitir asāv iti cen na doṣaḥ.
Saṅgītāmbudhimañjarīkṛtanijaprajñair abhijñair jagadrakṣā yo dhṛtakārmukasya dhavalasannahemāmuñcataḥ vīraśrīsulatānasāhinṛpater ādeśena nirmitaḥ śrīsaṅgītaśiromaṇāv ayam agād gītaprakāśodgamaḥ.

Iti śrīsaṅgītaśiromaṇau malikaśārkaśrīsulatāśāhimalikājñayā nānādeśīyapaṇḍitamaṇḍalīvicarite gītaprakāśanāmaprathamaḥ paricchedaḥ samāptaḥ.

Śvasti! Śrībhūmigrāmaśubhasthāne mahārājādhirājaśrīṣaragasiṅghadevabhujyamānarājye mahārājādhirājāśrīṣaragasiṅghadeva ātmapaṭhanārthaṃ paropakārārthaṃ likhāyitaṃ. Likhitaṃ gauḍānvayakāyasthavegarāyena saṃvat 1544 varṣe bhādravadi 10 bhaumavāsare. Śubham astu.

216-217. Keeping time (*tāla-anuvartana*), following the first singers (*mukhya-anugama*), singing and playing well together (*milana mithaḥ*), a command over the three registers (*tristhānavyāptiśaktatva*), complementary rhythm (*truṭitasya saṅghātam*, lit. "bringing together what has been divided")[142] and homogeneity (*samanatā*) of the voices (*śabda*) are the essential qualities (*lakṣaṇa*)[143] of an ensemble (*vṛnda*).

218. A special type of ensemble is called orchestra (*kutapa*). It is of three kinds, viz. a drumband (*avanaddha*), a dance orchestra (*nāṭya*) and a string orchestra (*tata*).

219. When many membranophones (*avanaddha*) play together, this type of ensemble is called a drumband (*avanaddhasya kutapa*).

220-222. When the ensemble consists of dancing masters from different countries who know the various types of mime (*abhinaya*), who are experts in the *lāsya* dance[144] and the *tāṇḍava* dance[145], who are skilled in dance postures (*sthāna*)[146] and movements (*cārī*)[147] and know the various gestures (*aṅgahāra*)[148], this type of ensemble is called dance orchestra (*nāṭyasya kutapa*). A combination of these orchestras is an ensemble (*vṛndaka*).

Epilogue

There is nothing in this world which abounds in good qualities. Here something which is without any defect is rare. Taking this into account, how should we be convinced? If one says that it is a new work, there may be no defect.

Here ends the section on vocal music (*gītaprakāśa*) of the Saṅgītaśiromaṇi, which has been composed as a handbook of music (*saṅgītāmbudhi*, lit. "ocean of music")[149] by native experts and scholars at the command of the earth protector, who is armed with a bow, clad in white, bedecked with golden ornaments, the illustrious lord Sultan Sāhi.

Here ends the first part (*pariccheda*), named *gītaprakaśa*, of the *Saṅgītaśiromaṇi*, composed by a circle of experts from various countries at the command of His Highness Malika Śārka Sulatā Śāhi Malika.

Note by the scribe of the Jodhpur manuscript.
Hail! The lord whose dwelling place is beneficiary to the community of the world, the king of kings, H. H. Ṣaraga Siṃhadeva has ordered to write this [manuscript] for his own education as well as to the benefit of others, in the kingdom which is the abode of happiness to the people of the country and which is ruled by the king of kings, H. H. Ṣaraga Siṃhadeva. This [manuscript] is written by Vegarāya Kāyastha belonging to a Gauḍa family, in the year Samvat 1544, in the rainy month Bhādra on Tuesday, the tenth (= August 23rd 1487 A.D.).

NOTES TO THE TRANSLATION

NOTES TO SYNOPSIS

1. Ivarāhima is most probably king Ibrahim of the Sharqi dynasty, who ruled the independent state of Jaunpur from 1401 till 1440.
2. Saṅgītasāgara is a work of which author and date are not known. There are two manuscripts of this work, one is being preserved in the Asiatic Society of Bengal at Calcutta, ms. no. 4852.623, the other one is mentioned in Rājā Rāmaśāstrī, Pustakānām Sūcīpatram, Collection of the late Paṇḍit Rādhākṛṣṇa, p. 44.
3. The undated, anonymous Rāgārṇava is largely quoted in the Paddhati of Śārṅgadhara, an encyclopedic work compiled in 1363 A.D., edited by P. Peterson, Bombay 1888.
4. The Saṅgītadīpikā, written ca. 1400 A.D. by Mādhavabhaṭṭa from Vārāṇasī, is mentioned in Raghunātha's Saṅgītasudhā (1614 A.D.). A Telugu manuscript bearing the same title, preserved in the Tanjore Sarasvatī Mahal Library, appears to be a commentary on the Tāladīpikā of Gopendra Tippā Bhūpāla. The Saṅgītacandrikā, of which a manuscript is available in the same library, is probably a work by the same author Mādhavabhaṭṭa.
5. There are two works named Saṅgītacūḍāmaṇi, one by Jagadekamalla, king of Kalyāṇa (1134-1143 A.D.), edited by D. K. Velaṅkar, Gaekwad's Oriental Series 128, Baroda 1958, and another one by Haripāla, a Yāḍava king of Devagiri (1312-1318) or a Chālukya king of Anhilvid who succeeded king Ajayapāla in 1177 A.D. According to M. Rāmakṛṣṇa Kavi, A Gurjara King on Saṅgīta, in Dr. S. Krishnaswami Aiyangar Commemoration Volume 1936, p. 404, the musical author is identical with the Chālukya king Haripāla. Of the latter work a manuscript is being preserved in the Govt. Oriental Library at Mysore.
6. Vādimattagajāṅkuśa is an alternative name of the Gītālaṅkāra by Bharata, an early medieval work from before the twelfth century. Edition and French translation: A. Daniélou and N. R. Bhatt, Le Gītālaṃkāra, Pondichéry 1959.
7. The Saṅgītaratnākara of Śārṅgadeva (dated thirteenth century A.D.) is the best known medieval treatise, which is quoted as an authoritative text by contemporary as well as later musicologists. Edition: S. Subrahmaṇya Śāstrī, The Saṅgītaratnākara of Śārṅgadeva with the Kalānidhi of Kallinātha and the Saṅgītasudhākara of Siṃhabhūpāla, vol. I, 1943; II, 1944 (revised by V. Kṛṣṇamācārya 1959); III, 1951 and IV, 1953. English Translation: C. Kunhan Rājā, Saṅgītaratnākara ch. 1, Madras 1945; K. Kunjunni Rājā and Rādhā Burnier, Saṅgītaratnākara ch. 7, Madras 1959; R. K. Shringy and Prem Lata Sharma, Saṅgītaratnākara, Sanskrit Text and English Transla-

tion, vol. I, (ch. 1), Varanasi 1978; vol. II (ch. 2-4), Varanasi 1989.

8. The Saṅgītadarpaṇa mentioned in the Saṅgītaśiromaṇi cannot be the same work as Dāmodara's treatise of the same name, since the latter work was composed at a much later date (ca. 1625 A.D.). See M. Rāmakṛṣṇa Kavi, Bharatakośa, Delhi 1982 (Tirupati 1951), p. XVII.
9. According to M. Rāmakṛṣṇa Kavi, Hindu Music under a Sultan, in Journal of the Andhra Historical Research Society XI, 3 and 4, p. 182, the Tālārṇava is an early work referred to in the Tālābdhi and the Tālaratnākara.
10. Of the Saṅgītakalpavṛkṣa a small manuscript is mentioned in the Catalogue of the Panjab Univ. Library, vol. II, p. 204. A commentary on this work, named Saṅgītakalpataru Subodhini, by Rāya Gaṇeśa, son of Virasiṃha of the Chāhuvāna family, is in the Anup Sanskrit Library at Bikaner.
11. The Saṅgītaratnāvali was written ca. 1180 by Somarāja, also called Someśvara and Somabhūpāla, who was a master of the elephant forces under the Chālukya kings Ajayapāla (1174-77) and Bhīmadeva II. Manuscripts of this work are mentioned in G. Buehler, Catalogue of Sanskrit Mss. contained in the private libraries of Gujerat, Kathiavad, Kachch, Sindh and Khandesh, Bombay 1871-73, IV, p. 274; C. Kunhan Rājā and K. M. Kṛṣṇa Śarmā, Catalogue of Sanskrit Mss. in the Anup Sanskrit Library, III, Bikaner 1947, ms. 3509; Catalogue of Sanskrit Mss. in the Panjab Univ. Library, II, Lahore 1941, p. 204 and Descriptive Catalogue of Sanskrit Mss. in the Sanskrit Univ. Library (Sarasvatī Bhavan), XII, Vārāṇasī 1965, p. 154f.
12. The Nṛtyaratnāvalī is a work written by Jāyasenāpati, who was a commander of the elephant forces under king Gaṇapati (1198-1263 A.D.) of Warangel. Edition: V. Raghavan, Nṛttaratnāvalī of Jāyasenāpati, Madras 1965.
13. Nothing is known about the author and the date of the Saṅgītamudrā, since no mss. are available and no references have been found in other works.
14. The Saṅgītopaniṣatsāra is identical with the Saṅgītopaniṣatsāroddhara compiled by Sudhākalaśa in 1350 A.D. as a summary of his older work Saṅgītopaniṣat composed in 1324 A.D. See U. P. Shah (ed.), Saṅgītopaniṣat Sāroddhāra, Gaekwad's Oriental Series 133, Baroda 1961, p. V f.
15. The Saṅgītasārakalikā is a work composed ca. 1320 A.D. by Mokṣadeva, son of Bhīmadeva, treasurer of king Bhīma of Gujarat. Mss. of this work are being preserved in Bikaner, Lahore and Nadiad. See Catalogue of the Anup Sanskrit Library, III, p. 266.
16. The original Saṅgītavinoda has not yet been found. A work of the same name written in the seventeenth century by Bhāvabhaṭṭa is most probably based on it. Of the latter work six mss. are available in Bikaner. See Catalogue of the Anup Sanskrit Library, vol. III, p. 266.
17. The Ānandasañjīvana was composed ca. 1375 A.D. by king Madanapāla of the Gāhaḍavāla dynasty. Mss. of this work are mentioned in Catalogue of the Anup Sanskrit Library, III, p. 255 and

M.H. Śāstrī, Descriptive Catalogue of Sanskrit Manuscripts in the Collections of the Asiatic Society, vol. 55, p. 3.

18. There are two works named Saṅgītamuktāvali, one by a certain Devaṇabhaṭṭa and another one by Devendra from Gwalior, a disciple of Rudrācārya. The first author may be identified with the author of the Smṛticandrikā, who worked at the court of king Praudha Devanarāja of Vijayanagara (1406-1422 A.D.). Mss. of both works are available in Tanjore, whereas the Bikaner mss. (Cat III, p. 262) represent Devendra's work.
19. M. Ramakrishna Kavi, Hindu Music under a Sultan, in: JAHRS. 11, 3 and 4, p. 185: of the Bālabodhana, comp. ca. 1350 A.D. as a comm. on BhN. no mss. are available.

NOTES TO CHAPTER I: INTONATION (*śruti*)

1. This is Bharata's experiment with the two harp-*vīṇā* described in the Nāṭyaśastra. Compare BhN. 28, 24 (edition Ghosh).
2. See Introduction p. 21, fig. 5.
3. See Introduction p. 21, fig. 4.
4. See Introduction p. 20, figs. 1, 2, 3.

NOTES TO CHAPTER II: NOTES (*svara*)

1. The term *svara* is explained by splitting up the word into two elements, viz. *sva* and *ra*, which are respectively used as initial syllables in the words *svana* and *rañjaka*.
2. See Introduction, Table I.
3. See chapter III.
4. This means that the basic intervals corresponding to either of the two *saṃvādin* notes should always have the same number of *śruti*. For example: the note *ṣadja* based on a four-*śruti* interval is consonant with respect to the note *pañcama*, when the latter is also based on an interval of four *śruti*. But *ma* and *ni* are not consonant, although between these notes there is an interval of nine *śruti*, because *ma* itself is based on a four-*śruti* interval, while *ni* in its pure form is connected with an interval of two *śruti*.
5. The etymology described in verses 56, 58 and 59 is obviously based on traditional *yoga*-physiology. See Introduction to chapter I.

NOTES TO CHAPTER IV: SCALES (*mūrchanā*)

1. The *mattakokila-vīṇā* was the main harp in the orchestra of the ancient Indian theatre. Its twenty-two strings covered three octaves, viz. the lower (*mandra*), the middle (*madhya*) and the higher (*tāra*) octave.
2. This method, which entails a retuning of the strings, may have been devised especially to play the *mūrchanā* on harps of a smaller compass, such as the *vipañci-vīṇā* with nine strings and the *citra-vīṇā* with seven strings.
3. A larger type of harp such as the *mattakokila-vīṇā* is required, if the *mūrchanā* are played according to the second method, because in this case each *mūrchanā* starts from a different string.

4. In this case, the note which is theoretically situated just below the initial note should of course be transposed one octave upwards.
5. According to this procedure the expert has to retune all the seven strings for every *mūrchanā*.
6. Each of the two *grāma* has seven main ascending-descending scales (*mūrchanā*); each *mūrchanā* has four forms, i.e. 1. with pure notes, 2. with the major seventh, 3. with the major third and 4. with the major seventh as well as the major third; besides, every *mūrchanā* has seven derivative ascending scales. In this way the sum total of scales is calculated as follows: 2 x 7 x 4 x 7 = 392.
7. However, according to NārŚ. 1, 2, 10 the *madhyamagrāma mūrchanā* belong to the ancestors.
8. Mataṅga explains the term *mūrchanā* by relating it to the *rāga* phenomenon. Compare MBṛh. 94, p. 22: *mūrchate yena rāgo hi mūrchanety abhisañjñitā ārohaṇāvarohaṇakrameṇa svarasaptakam*, "A series of seven notes in ascent and descent from which the *rāga* grows is considered to be a *mūrchanā*".
9. For the interpolation see BhGīt. 62.
10. Compare BhGīt. 6, 17.
11. See BhGīt. 6, 18.

NOTES TO CHAPTER V: TONAL PATTERNS (*tāna*)

1. This procedure agrees with the theory of Mataṅga, who states in his Bṛhaddeśī, p. 26, line 12, that the *mūrchanā* represent ascending scales, whereas the *tāna* are descending series of notes.
2. The note *ga* may be used in two ways, that is to say, in its pure form (*śuddha*) or in its altered form (*antara*). Therefore the number of permutational varieties of this *tāna* is multiplied by two: 24 x 2 = 48.
3. Since the note *ga* may appear in two forms, the number of permutational *tāna* varieties is again multiplied by two: 6 x 2 = 12.
4. The four kinds have *śuddha ga* and *śuddha ni*, *śuddha ga* and *kākalī ni*, *antara ga* and *śuddha ni*, or *antara ga* and *kākalī ni*. So in this case the number of permutational varieties must be multiplied by four: 120 x 4 = 480.
5. As explained in note 4, the four kinds induce a multiplication by four. In this case the result is: 24 x 4 = 96.
6. The note *ni* may be used in two forms, i.e. *śuddha* or *kākalī*. So in this case the number of *tāna* varieties is multiplied by two: 6 x 2 = 12.
7. These 593 *tāna* varieties of the *mūrchanā mārgī* are identical with the respective varieties of the *mūrchanā rajanī*, which start with the same note.
8. The number 960 is obtained by taking together the *tāna* of the *mūrchanā pauravī* (4 x 120 = 480) and those of the *mūrchanā mārgī* (4 x 120 = 480).
9. These basic forms (*krama*) are identical in the pentatonic *tāna* of the *mūrchanā pauravī* and *mārgī*.
10. Read: 6 x 720 = 4320.

11. For the missing *tāna* of the *grāma subhadra* compare A. Daniélou and N. R. Bhatt, Le Gītālaṃkāra, Pondichéry 1959, p. 109f.

NOTES TO CHAPTER VI: OVERLAPPING (*sādhāraṇa*)

1. This rule regarding the order of the notes in the case of application of the accidentals *antara ga* and *kākalī ni* is a faithful reproduction of SSR. 5, 4-5, which, as a matter of fact, is in conflict with the statements of the Nāṭyaśāstra, ch. 28, 36 (edition Ghosh), which says that the transitional note (*antarasvara*, i.e. *antara ga* or *kākalī ni*) should always be performed in the ascent, but never in the descent.
2. Compare ch. VIII, v. 41-43, where this overlapping is mentioned in connection with the modes (*jāti*) *madhyamā*, *pañcamī* and *ṣaḍja-madhyamā*. In these cases the altered forms of the notes *ga* and *ni*, *antara ga* and *kākalī ni*, were allowed, because in these modes *ga* and *ni* were rare as well as less important notes.

NOTES TO CHAPTER VII: MELODIC LINE (*varṇa*), etc.

1. Though the three registers or octaves used in the Indian music are generally called low (*mandra*), middle (*madhya*) and high (*tāra*), in the context of *alaṃkāra* the terms *mandra* (= *prasanna* or *mṛdu*) and *tāra* (= *dīpta*) are used to indicate any octave relationship between notes of adjoining registers, that is to say, in an *alaṃkāra* the lower note, whether situated in the lower or in the middle register, is always called *mandra*, its upper octave, whether situated in the middle or in the higher register, is called *tāra*.
2. The *pluta* equals three *laghu* or short time values.
3. This embellishment may be compared with the so-called *gamak*-technique used to-day by traditional North Indian singers in a *khayāl*-performance.
4. If we consult the other musicological Sanskrit works, it appears that the repeated note is first rendered in the higher octave (*tāra*), then it is repeated an octave below (*mandra*).
5. In this context "clear" probably means a straight transition from one note to the other – in this case involving an octave interval – without any intermittant sounds.
6. Compare note 5.

NOTES TO CHAPTER VIII: MODE (*jāti*)

1. This is a reference to the seven types of songs used in the ancient Indian theatre, viz.: *madraka*, *ullopyaka*, *aparāntaka*, *prakarī*, *oveṇaka*, *rovindaka* and *uttara*. Compare BhN. 31, 220ff. (edition Ghosh).
2. Compare SSR. 1, 7, 64, music example, line 4.
3. Compare SSR. 1, 758.
4. For the interpolation see SSR. 1, 786.
5. Compare Kallinātha on SSR. 1, 7, 87 and translation by R. K.

Shringy, Saṅgīta-Ratnākara of Śārṅgadeva, vol. I, Varanasi 1978, p. 333, n. 4.

6. According to SSR. 1, 7, 82 and KuSR. 2, 1, 4, 206 hexatonic is not possible in this mode, when *dha* functions as a dominant.

Notes to chapter IX: style of singing (*gīti*)

1. The term *mārga* generally means traditional music (see Synopsis, v. 41f.), but is also used to denote a particular rhythmic procedure (see ch. XII, v. 12f.). In this connection, however, the authors use *mārga* as an equivalent of the ancient Indian *vṛtti* to indicate the three traditional musical styles. For further information on this problem see Introduction to ch. XII, musical time (*tāla*).
2. This ingenious style of singing a text in three tempi was called after the ancient Eastern Indian district Magadha.
3. In this half-*māgadhī* style the second half of a word was repeated and the speed of the syllables was only doubled, whereas in the *māgadhī* style whole words were repeated and the speed of the syllables was doubled as well as quadrupled in the repetitions.

NOTES TO CHAPTER X: CLASSIFICATION OF *rāga*, etc.

1. Mataṅga, MBṛh. p. 94, verse 338, states that the ancient sage Kaśyapa called this style of singing *rāgāgīti*, because the application of four types of melodic line implied enhancement (*śobhana*, a synonym of *rāga* in its general sense of "beauty, passion"). Compare SSR. 2, 1, 6 and comm. by K. and S., Adyar edition, vol. II, p. 6f.; KuSR. 2, 2, 1, 39. Mataṅga, MBṛh. p. 94, says that in the Durgaśakti tradition this style was called *vesarā* because of its swiftness (*vega*).
2. For *lalita* as a particular melodic figure see SSR. 1, 6, 49f.
3. It appears that the other musicologists speak of an interval of two *śruti* changing into an interval of four *śruti*. Compare Kallinātha on SSR. 2, 2, 23-26, vol. II, p. 26 and KuSR. 2, 2, 149.
4. The two *rāga śuddhakaiśika* and *bhinnakaiśika*, for example, differ in respect of musical embellishments (*alaṃkāra*), melodic line (*varṇa*) and the prevalence of certain registers.
5. According to SSR. 2, 1, 15 and KuSR. 2, 2, 1, 62 there are eight *uparāga*. In addition to the six *uparāga* of the Saṅgītaśiromaṇi these authors mention *kokilāpañcama* and *bhāvanāpañcama* as *uparāga*.
6. For the interpolation see KuSR. 2, 2, 185.
7. Apparently the name of one *bhāṣā* is missing; obviously the name *śuddhā* should be inserted; compare SSR. 2, 1, 34 and KuSR. 2, 2, 1, 91.
8. This reference cannot be traced in the extant Bṛhaddeśī of Mataṅga, but is a paraphrase of SSR. 2, 142.
9. Kallinātha, commenting upon SSR. 2, 1, 45f., says that the four types of *bhāṣā* mentioned by Mataṅga, viz. *mukhyā*, *svarakhyā*, *deśakhyā* and *uparāgajā*, respectively correspond to Yāṣṭika's *mūlā*, *saṅkīrṇā*, *deśajā*

and *chāyamātrā*, names that can also be found in the extant Bṛhaddeśī (compare MBṛh. 365f.).

10. KuSR. 2, 2, 1, 108ff. provides examples of these four types of *bhāṣā*, that is to say, in the *grāmarāga ṭakka* the *bhāṣā mālavavesarī* represents the *mukhyā* type; *saurāṣṭrikā*, *saindhavī* and *mālavī* are *deśajā bhāṣā*; *travaṇī*, *travaṇodbhūta* (read: *-bhava*), *lalitā*, *vegarañjikā*, *kolāhalā* and *tānā* are *uparāgajā bhāṣā*, whereas *madhya[magrāma]dehā* and *pañcamalakṣitā* are examples of the *svarābhidhā* (= *svarākhyā*) type of *bhāṣā*.

NOTES TO CHAPTER XI: CHARACTERISTICS OF THE *rāga*

1. Unfortunately some of the music examples have been handed down in a rather incomplete and corrupt form.
2. Mokṣadeva lived about 1300 A.D. Compare M. Ramakrishna Kavi, Hindu Music under a sultan, in JAHRS 11, 3 and 4, p. 183.
3. According to other authors *sa* is the initial note and dominant of this *rāga*. Compare SSR. 2, 2, 45; KuSR. 2, 2, 1, 361 and 368.
4. KuSR. 2, 2, 1, 453-455 states that in musical practice the *rāga* is related to the *ṣaḍjagrāma*, because it has a *pa* of four *śruti*, although theoretically it is also connected with the *madhyamagrāma*, since it traditionally derives from *jāti* of both *grāma*.
5. KuSR. 2, 2, 1, 490 reads *kāma-kāmāri*; SSR. 2, 2, 192: *mahākāla*.
6. This type of musical ornament may be compared with Somanātha's *pīḍana* and the modern Karṇāṭak *khandimpu*; see The Present Writer, The Rāgas of Somanātha, vol. II, Leiden 1976, p. 65. Pressure and deflection of a string result in a higher note, which in this case may be regarded as a stress ornament on the main note.
7. For the correct ending of this music example see SSR. 2, 2, 59: *ālāpa*.
8. Compare SSR. 2, 2, 57 mentioning *savitṛ*, "the sun", and KuSR. 2, 2, 1, 514, who describes the sun as *sahasrakara*, "the one having thousand rays".
9. KuSR. 2, 2, 1, 568 mentions the *ṣaḍjagrāma mūrchanā uttarāyatā*.
10. For the interpolation see KuSR. 2, 2, 1, 581-583.
11. Compare KuSR. 2, 2, 1, 612 for the reconstruction of the missing part.
12. The Saṅgītaśiromaṇi contains the same error as SSR. 2, 2, 86, who relates the *rāga pañcamaṣāḍava* to the *madhyamagrāma*. KuSR. 2, 2, 1, 642 f. notices this error and states that according to Bharata and the other ancient authors the *grāma* relationship of a *rāga* is always based on the *rāga*'s derivation from certain parent *jāti*. According to MBṛh. 358, comm., *pañcamaṣāḍava* is based on the *ṣaḍjagrāma*.
13. KuSR. 2, 2, 1, 608-610 states that the *rāga nāgagāndhāra* springs from the modes (*jāti*) *kaiśikī* and *nandayantī*. However, according to Kallinātha, commenting upon SSR. 2, 2, p. 143 this *rāga* developed from the modes *gāndhārī* and *raktagāndhārī*.
14. For a complete definition of this *rāga* see KuSR. 2, 2, 1, 585-587: "It has a *kākalī ni* and and *antara ga*. It is heptatonic. Its scale (sc. the *ṣaḍjagrāma mūrchanā uttaramandrā*) begins with *ṣaḍja*. Its melodic line is

ascending. It has low notes at the beginning and at the end. Its *pa* is very rare. It should be performed in the case of the heroic sentiment. It is dear to the king of the gods (i.e. Indra)''.

15. Compare KuSR. 2, 2, 1, 600f.
16. For a definition of *samasvara*, ''notes that are equally important'', see Kallinātha on SSR. 2, 2, 73, vol. II, p. 68.
17. Compare KuSR. 2, 2, 1600.
18. KuSR. 2, 2, 1, 601 continues: ''Its *dha* is very rare. Its *mūrchanā* (*sauvīrī*) begins with *madhyama*. Its melodic figure is *tāramandraprasanna*. Its melodic line is descending.
19. According to SSR. 2, 2, 167 and KuSR. 2, 2, 2, 56 this is the second *kāmoda rāga*, which developed as a *rāgāṅga* from *ṭakka*.
20. According to SSR. 2, 2, 166 and KuSR. 2, 2, 2, 54 this is the first *kāmoda rāga*.
21. SSR. 2, 2, 160 adds: ''It does not have notes in the lower octave''. KuSR. 2, 2, 2, 106 describes the first *baṅgāla* in an entirely different way: ''*Baṅgāla* is an *aṅga* derived from *ṣāḍava*. *Ma* is its initial note, dominant and final note. It has a *kampita* on *sa* and *pa*. The *rāga* is sung by the experts at all times of the year. It should be performed in the case of joy and love''.
22. Also in this case KuSR. 2, 2, 2, 108 describes an entirely different *rāga*: ''It springs from the *rāga mālavakaiśika*. *Ma* is its initial note and final note. *Ri* is missing. *Pa* of the lower octave is its lower limit; *pa* of the higher octave is its upper limit. Its presiding deity is the god of love (Kāma)''.
23. According to KuSR. 2, 2, 2, 51 it springs from the *rāga ṭakka*.
24. Compare SSR. 2, 2, 164. KuSR. 2, 2, 2, 51 mentions *dha* of the higher octave as the *rāga*'s initial note.
25. KuSR. 2, 2, 2, 51 states that this *rāga* is sung during the rains.
26. In this connection SSR. 2, 2, 116 and KuSR. 2, 2, 1, 1050 mention a special, long vibrato (*andolita*) on *ma*.
27. Compare BhN. ch. 3, 89-90 (edition M. Ghosh).
28. For a short definition see SSR. 3, 93. According to A. Daniélou, The Ragas of Northern Indian Music, London 1968, p. 82, the ancient *vali* is comparable to the modern Hindustānī *mīḍa* technique.
29. Compare SSR. 2, 2, 175. However, KuSR. 2, 2, 1, 745 reads: *virotsāhavivarddhinī*, ''increasing heroism and strength''.
30. For this reconstruction of the definition of the *bhāṣā kaiśikī* see KuSR. 2, 2, 1, 861-864; SSR. 2, 2, 170f.
31. According to KuSR. 2, 2, 1, 952 *piñjarī* is a *vibhāṣā*. The experts of the Saṅgītaśiromaṇi obviously follow the tradition of SSR. 2, 2, 125.
32. Compare SSR. 2, 2, 193; KuSR. 2, 2, 1, 905.
33. Most probably *dīpta* is used instead of *tāra*, indicating the *rāga*'s upper limit.
34. SSR. 3, 90 describes the *sphurita* as a vibrato having the duration of one third of a *druta*. In modern Karṇāṭak *vīṇā* technique it is rendered as an appoggiatura from below added to the second of a pair of identical notes. The result is a mordent.
35. According to KuSR. 2, 2, 1, 668 this *rāga* is used in religious songs

of the *maṅgala* type.

36. See note 28 of this chapter.
37. Kallinātha, commenting upon SSR. 2, 2, 107, explains the double function of the notes *ga* and *ma* as follows: "*Ga* and *ma* of the higher octave constitute the *rāga*'s upper limit; the same notes are also important, since they are used as initial notes.
38. Neither Mataṅga nor Śārṅgadeva defines this *rāga*. SSR. 2, 2, 70 only mentions *madhyamādi* as *rāgāṅga* of the *grāmarāga madhyamagrāma*.
39. SSR. 3, 91 defines the *kampita* as a vibrato taking the time of half a *druta*.
40. See KuSR. 2, 2, 2, 110.
41. Compare Bharatakośa p. 345, quoting Bhaṭṭamādhava, the author of the Saṅgītacandrikā.
42. For the reconstruction of this part of the definition see Bharatakośa p. 344, quoting Somarāja, the author of the Saṅgītaratnāvali.
43. See note 39 of this chapter.
44. Compare verse 116-117 of this chapter.
45. For the *bhāṣā* named *kolāhala* see v. 136f. of this chapter.
46. For the reconstruction of this definition see Bharatakośa p. 584, quoting Bhaṭṭamādhava; compare also KuSR. 2, 2, 2, 104.
47. For the reconstruction of the definition of this *rāga* see Bharatakośa p. 116, quoting Bhaṭṭamādhava. KuSR. 2, 2, 2, 113 mentions a heptatonic *rāgāṅga* named *karṇāṭī*, the characteristics of which differ widely from those of the hexatonic *karṇāṭa*.
48. Compare Bharatakośa p. 280, quoting Bhaṭṭamādhava.
49. See above note 34.
50. KuSR. 2, 2, 2, 88 states that this *rāga* is performed by flute (*veṇu*) and *vīṇā* players, that its scale is heptatonic and its notes are equally important.
51. According to KuSR. 2, 2, 2, 68 it was the author of the Bṛhaddeśī (Mataṅga) who called this *rāga deśakāra*. Unfortunately, in the extant text of the latter work the *rāgāṅga* section is missing.
52. KuSR. 2, 2, 2, 36 adds that it is performed by the *vīṇā* players with high *ga* as its upper limit and low *ma* as its lower limit.
53. KuSR. 2, 2, 3, 6 mentions *sa* of the higher octave as upper limit and *ma* of the lower octave as lower limit.
54. According to SSR. 2, 2, 176 f. this is the second *lalitā*, but according to KuSR. 2, 2, 3, 6 this is the first *lalitā*.
55. SSR. 2, 2, 171 adds: *samasvarā ritārā sā mamandrā cotsave bhavet*, "Its notes are equally important. *Ri* of the higher octave is its upper limit. *Ma* of the lower octave is its lower limit. It should be performed during a festival".
56. SSR. 2, 2, 125 and KuSR. 2, 2, 3, 36 state that *sa* is the *rāga*'s dominant, initial note and final note.
57. KuSR. 2, 2, 3, 36 mentions wonder instead of love.
58. Compare KuSR. 2, 2, 393.
59. KuSR. 2, 2, 3, 79 f. writes: *mālavā*. SSR. 2, 2, 193 only describes the parent *bhāṣā mālavā*.
60. Compare Bharatakośa p. 549, quoting Hammīra.

61. KuSR. 2, 2, 3, 118 reads *śāmbarī*; compare Bharatakośa p. 659, quoting Jagadeka[malla]. SSR. 2, 2, 111 reads *sāvarī*; compare Bharatakośa p. 724, quoting Mokṣa[deva] and Bhaṭṭamādhava.
62. Compare Bharatakośa p. 237, quoting from the Saṅgītacandrikā of Bhaṭṭamādhava (= Mādhavabhaṭṭa): *nigrahāṃśaniṣādāntaṃ dombakriṃ madano 'bhyadāt*, "Madana (the author of Ānandasañjīvana) stated that *ḍombakrī* has *ni* (read: *sa*) in the function of initial note and dominant, but *ni* as a final note".
63. In this case it is not the *bhāṣā travaṇī* mentioned by Yāṣṭika which is meant, but the *bhāṣā travaṇā* described in the previous verses (213 f.) as parent *bhāṣā* of *ḍombakrī*. Compare SSR. 2, 2, 186 f.; KuSR. 2, 2, 3, 71 and Bharatakośa p. 258, referring to Bhaṭṭamādhava.
64. Compare KuSR. 2, 2, 4, 4; SSR. 2, 2, 127. Siṃhabhūpāla, commenting upon SSR. 2, 2, 127, explains *pañca svarās tārā mandrāś ca, madhyā na bhavanti*, "There are five notes in the higher and lower octaves (*sa*, *ri*, *ga*, *ma* and *pa*), but not in the middle octave".
65. Compare SSR. 2, 2, 128; KuSR. 2, 2, 4, 6.
66. According to SSR. 2, 2, 96 *deśīhindola* is another name of *vasanta*.
67. See KuSR. 2, 2, 4, 19.
68. KuSR. 2, 2, 2, 125 elucidates: *kamprarṣabha*, "with a fast vibrato (*kampra* = *kampita*) on *ri*".
69. Compare KuSR. 2, 2, 2, 129.
70. SSR. 3, 93 defines this embellishment (*gamaka*) as follows: *svaram agrimam āhatya nivṛttas tu āhato mataḥ*, "*Āhata* means: Having touched a high note, one returns [to the original note]".
71. Siṃhabhūpāla, commenting upon SSR. 2, 2, 89, explains *tāḍita*, used in a description of the *rāga gurjarī*, as follows: *svarāṇāṃ tāḍitatvaṃ kampanādi vādyādhyāye vakṣyate*, "*Tāḍita* of notes means vibrato (*kampana*) and other embellishments mentioned in the chapter on musical instruments". Siṃhabhūpāla obviously refers to SSR. 6, 62 ff., especially to 6, 64, where *kampita* is defined as a vibrato of the playing roll held in the left hand. Compare also SSR. 3, 87-96, where the musical embellishments are discussed in connection with the vocal performance.
72. See note 71.
73. For *saṃtāḍita* see *tāḍita* note 71.
74. Compare Bharatakośa p. 286, quoting Bhaṭṭamādhava.
75. According to SSR. 3, 90 the *sphurita* is a vibrato having the duration of one third of a *druta*; for its execution on the *ekatantrī vīṇā* of Śārṅgadeva's days see SSR. 6, 75.
76. SSR. 3, 91 describes the *andolita* as a vibrato having the duration of a *laghu*.
77. For a definition of the *āhata* see SSR. 3, 93.
78. See note 76.
79. In this case SSR. 2, 2, 157 and KuSR. 2, 2, 2, 162 read *tāḍita*. See also note 71.
80. Already in the ancient days the introduction (*ālāpana*) was developed step by step, in episodes (*svasthāna*) that were characteristic of the *rāga*. SSR. 6, 328-398 describes the *ālāpana* development of some *rāga* to be

played on the *vīṇā* of his days; SSR. 6, 668-779 explains the *ālāpana* development on the flute (*vaṃśa*).

81. KuSR. 2, 2, 2, 168 uses in this connection the less specific term *gamaka* ("musical embellishment") as part of the compound *gamakālapti*, i.e. the *ālāpana* performed with elaborate ornamentation of the individual notes.
82. In Śārṅgadeva's system this is the smallest vibrato, having the duration of one fourth of a *druta*; see SSR. 390.
83. KuSR. 2, 2, 2, 159 reads *chāyagauḍa*.
84. The ancient *mudrita* mentioned SSR. 3, 95 may be compared with the Western echo-like sound called *smorzato* in vocal music and *con sordino* in instrumental music.
85. KuSR. 2, 2, 4, 18 prescribes the omission of *pa* and *dha*.
86. In the ancient days there were several *saindhavī rāga*. Already in MBṛh. p. 110, 115, 122 and 127 four types are mentioned. SSR. 2, 2, 177-182 describes four *saindhavī*, respectively springing from *ṭakka*, *pañcama*, *mālavakaiśika* and *bhinnaṣaḍja*.
87. For the definition of *prayoga*, which is identical with *gamakālapti*, see Prabandha chapter v. 795. In connection with this type of *saindhavī* the reader might compare Bharatakośa p. 739, quoting Kaśyapa: *tyaktaniṣādair gamakaiḥ saindhavikā sā sadā tu syāt*, "*saindhavī* should always have embellishments from which *ni* is omitted".
88. Compare Kallinātha, SSR. II, p. 146; Bharatakośa p. 325.
89. SSR. 2, 2, 141 calls this *rāga siṃhalīkāmoda* and states that it is an *upāṅga* of *kāmoda*. According to KuSR. 2, 2, 3, 60 *siṃhalīkāmoda* is a *bhāṣāṅga*. Compare also Bharatakośa p. 727, quoting Mokṣa[deva].
90. For the reconstruction of the definition see KuSR. 2, 2, 1, 818.
91. For this interpolation see KuSR. 2, 2, 1, 102 and Kallinātha, SSR. II, p. 137.
92. The other authors mention the omission of *ga*; compare Bharatakośa p. 339, quoting Jagadeka[malla] and Haripāla; see also KuSR. 2, 2, 3, 91. Kallinātha, SSR. II, p. 146 prescribes the omission of *ga* and *ni*.
93. In fact *drāviḍī* was a *vibhāṣā* springing from *mālava*, which was a *bhāṣā* derived from *ṭakkakaiśika*. Compare SSR. 2, 2, 193 f.
94. Bharatakośa p. 737, quoting Madana, reads *sūravālī*. KuSR. 2, 2, 1, 1074 and Kallinātha, SSR. II, p. 140, mention a *rāga* named *svaravallī*, which however has different characteristics.
95. According to Bharatakośa p. 172, quoting Haripāla and Jagadekamalla, this *rāga* has no lower register. KuSR. 2, 2, 3, 81 says that the *rāga* is also called *stambhatirthikā*.
96. Compare KuSR. 2, 2, 1, 1038. This is the same *rāga* as *śuddhā-ābhīrī* described Bharatakośa p. 672, quoting Haripāla.
97. This *rāga* appears to be a mixture of the two *rāga guruñjī* and *guruñja* described Bharatakośa p. 179, quoting Jagadekamalla and Haripāla.

Notes to chapter XII: musical time (*tāla*)

1. Compare Siṃhabhūpāla on SSR. 5, 6-11.
2. Compare SSR. 5, 16f.
3. It is also a position of the hand or the fingers in the shooting off an arrow.
4. Compare SSR. 5, 15-16 and commentary by Kallinātha.
5. This section is missing in the Jodhpur ms. For the interpolation see SSR. 5, 25.
6. Compare JagSC. 1, 53 mentioning *citratara* instead of *dhruva*.
7. Compare verses 2-11 of this chapter.
8. This sign, which is written as a dash, adds half the value to the time symbol over which it is placed.
9. See verse 107 of this chapter; compare also SSR. 5, 274, no. 32.
10. See verse 68 of this chapter.
11. See verses 93-94 of this chapter.
12. Compare JagSC. p. 14, no. 51; SSR. 5, 281, no. 45.
13. See verses 110-111 of this chapter.
14. Siṃhabhūpāla on SSR. 5, 276, no. 35 explains *aśabda* as follows: *aśabdapāṭena dhāraṇīyam*, "it should be performed with a silent hand movement".
15. Compare NandBh. 456.
16. *Haya* ("horse") is synonymous with *turaṅga*.
17. and 18 Compare SSR. 5, 277, no. 38.
19. Compare SSR. 5, 278 and comm.
20. Compare verses 65-67 of this chapter.
21. Compare Bharatakośa p. 385, quoting from Somarāja's Saṅgītaratnāvali.
22. See SŚ. ch. XIII, v. 768-776.
23. See verse 101 of this chapter.
24. This is a *deśītāla*; compare Bharatakośa p. 353, quoting Madanapāla.
25. See verses 99-100 of this chapter.
26. Compare SSR. 5, 292, no. 69.
27. Compare SSR. 5, 297, no. 83; Bharatakośa p. 574.
28. Compare SSR. 5, 299, no. 90; Bharatakośa p. 680.
29. This term meaning "king of the animals" is synonymous with *siṃha* ("lion").
30. See verses 76-77 of this chapter.
31. See verse 96 ib.
32. See verses 110-111 ib.
33. See verse 62 ib.
34. See verse 59 ib.
35. See SŚ. XIII, v. 781-786.
36. In the traditional (*mārga*) *tāla* system the duration of the basic unit of time, the *mātrā* (= *laghu*), was fixed. It contained five instants (*nimeśa*, lit. "twinkling of the eyelid"); compare BhN. 31, 3; Baroda ed. IV, p. 153, note 6. In the popular (*deśī*) *tāla* the duration of the *laghu-mātrā* could be changed at pleasure; compare SSR. 5, 237 and comm. Kallinātha.

37. See p. 338, Table of *tāla* varieties.
38. SSR. 5, 318 reads: *nyasya*, "having placed".
39. See p. 339, Table of *saṃkhyā* numbers.
40. See p. 340, example of rhythmic varieties.
41. The number in the text is incorrect.
42. See p. 349, Table of *naṣṭa* and *uddiṣṭa*. See also chart SSR. 5, 323-324.
43. A hill tribe in Central India.
44. Name of a tribe.
45. For the different styles or rhythmic procedures see verses 12-13 of this chapter.
46. Siṃhabhūpāla on SSR. 5, 51 explains *gītādi* as "the beginning of the song" (*gītasya prārambha*), but Kallinātha takes *-ādi* in this compound as "etc.", saying that "in this case with the word *ādi* the instrumental music and the dance are meant" (*atrādiśabdena vādyanṛtte gṛhyete*).
47. According to the ancient theory of music in the slow tempo the vocal section prevails, in the fast tempo the instrumental section predominates and in the middle tempo both sections are equally important. Compare BhN. 22, 21f. (ed. Ghosh); MBṛh. 183, p. 51; SSR. 6, 165-170; 188f.; KuSR. 2, 1, 4, 380-385.
48. In the Indian music the development (*yati*) of the tempo (*laya*) is always considered in relation to the density of the text syllables and the musical notes in the time cycle (*tāla-āvarta*).

Notes to chapter XIII: musical composition (*prabandha*)

1. *gāndharva* and *gāna*. In the Epic literature *gāndharva* denoted music in general. In later literature, more especially in musicological treatises from the twelfth century onwards, it was replaced by the word *saṃgīta*. The eleventh century Śaiva philosopher Abhinavagupta used in his commentary on the ancient textbook of dramatic arts, the Nāṭyaśāstra, the term *gāndharva* in a restricted sense to indicate a type of music which according to him represented the sacred music of the ancient Indian theatre, more specifically, the music of the preliminaries (*pūrvaraṅga*) to the drama as against *gāna*, which in his opinion denoted the stage songs (*dhruvā*), theatrical background music and all non-sacred, purely aesthetic music. Mukund Lath, in his study of Dattilam (A Treatise on the Sacred Music of Ancient India, Delhi 1978), took Abhinavagupta's concept as a starting point for his commentary on the Dattilam text. In my review of Lath's work (in: Ethnomusicology XXIV, 3, sept. 1980, p. 568-571) I have raised some points of doubt against this black and white theory and quoted some text instances from the Nāṭyaśāstra to prove the inconsistencies in Abhinavagupta's theories. Whether we accept Abhinavagupta's interpretation or not, fact is that later Sanskrit authors on Indian music have adopted his opinion on the ancient Indian music. According to the thirteenth century musicologist Śārṅgadeva, Saṅgītaratnākara 1, 1, 21 and 4, 1-4, *gāndharva* and *gāna* were the two types of vocal music (*gīta*) which together with the instrumental music (*vādya*) and the

dance (*nṛtta*) constituted the whole body of music (*saṅgīta*). However, in contradistinction to Abhinavagupta, Śārṅgadeva used the terms *gāndharva* and *gāna* in a wider sense. In the opinion of the latter *gāndharva* represents the old, traditional repertoire of songs, not only based on *jāti*, but also on *grāmarāga*, *uparāga*, *bhāṣā*, *vibhāṣā* and *antarabhāṣā* as against *gāna*, representing the current vocal repertoire of his days, based on *deśīrāga* and including composed (*nibaddha*) as well as improvised (*anibaddha*) music. This definition given in the opening verses of the chapter on composition (*prabandha*) of the Saṅgītaratnākara of Śārṅgadeva is also found in our Saṅgītaśiromaṇi text. For the term *deśī* as against *mārga* see the introductory chapter (Synopsis) of the present work v. 39-43.

2. It is not possible to present in a few lines a complete description of the development of the *gandharva* concept in Indian literature. It is a long way from the primitive fertility god of the earlier Vedic literature to the cultivated, semi-divine sage-musician of Epic literature. J. Gonda, Die Religionen Indiens, I, Veda und älterer Hinduismus, Stuttgart 1960, p. 101, points to the tendency of the Indian high brow literature to give primitive fertility gods a more cultivated appearance, more "majesty" (*mahas*). Compare J. Gonda, The meaning of the Sanskrit *mahas*, in: JOIB 8 (1958/59), p. 248. However, apart from the demonic aspects of the *gandharva*, who is in the older Vedic texts described as a being with a seductive power over women, his function as a guardian of the *soma* (ṚV. 9, 83, 4) appears to be of special importance in view of the later development. *Soma*, the celestial ambrosia, as well as the intoxicating ritual drink, is also called "lord of speech" (*vācas pati*; ṚV. 9, 26, 4; 101, 5) and "leader of speech" (*vāco agriyą* or *agre*; ṚV. 9, 7, 3; 62, 25f.; 86, 12). In later Vedic literature, such as the Brāhmaṇas and the Sūtras, the *gandharva* have become a whole class of beings, often accompanied by nymphs (*apsaras*). According to AB. 1, 27; TS. 6, 1, 6, 5; MS. 3, 7, 3; ŚB. 3, 2, 4, 1-6 the *gandharva*, who kept the *soma* and were bargaining with the gods, who wanted the *soma* back, received the goddess of speech (*vāc*) in exchange. Both *vāc* and *soma* may represent the musical inspiration and the musicality which became important aspects of the *gandharva*. In PB. 12, 11, 10 the *gandharva* Ūrṇāyu teaches a sacred chant to Kalyāṇa, a man of the Aṅgiras clan, in order to enable him to reach heaven by this song. In Epic literature four prominent, divine *gandharva* musicians are mentioned: Viśvāvasu, the "king" of the *gandharva* (*gandharvarāja*; compare MBh. 1, 8, 5; 1, 114, 47; 3, 88, 15; 12, 29, 68); his son Citrasena, who became Arjuna's music teacher and friend (MBh. 3, 89, 13; 3, 164, 54; 3, 45, 6; 3, 89, 13); Tumburu, also leader of the *gandharva* (MBh. 1, 114, 43; 2, 4, 32) and his teacher Nārada, who became the most famous of all *gandharva* (MBh. 9, 43, 31; 5, 11, 12; 6, 7, 18; 12, 311, 15; 9, 53, 15-18; 11, 27, 2; 12, 82, 3-30). When later musicologists mention in their Sankrit treatises a *gandharva*, it is mostly Nārada. Compare BhN. 1, 50f. (ed. Ghosh); Datt. 2. In Śārṅgadeva's days *gāndharva*, "one who has the qualities of a *gandharva*", was the official title for an all-round master musician, who knew traditional

(*mārga*) as well as popular (*deśī*) music. Compare SSR. 3, 12 and ch. 14, v. 1 of the present work.

The term *prakaraṇa* denotes a group of songs used in the preliminaries of the ancient Indian drama, viz. *madraka*, *ullopyaka*, *aparāntaka*, *prakarī*, *oveṇaka*, *rovindaka* and *uttara*. Compare SSR. 5, 53f.; BhN. 31, 220ff.

3. *Dhātu* has a triple meaning. Its general meaning is the whole music (*geya*) of a song as against the text (*mātu* or *vāc*). In this sense *dhātu* is used in v. 799f. of this chapter. In the analysis of the formal structure of a song it denotes a major musical section (= *avayava*); see v. 5 and 7 of the present ch.; compare ch. 14, v. 36f. and Kall. on SSR. 3, 2. In v. 60 below it denotes a smaller musical episode, i.e. the melodic phrase.
4. In a *rūpaka* the *rāga* and the other constituent elements of the composition, i.e. the musical setting (*dhātu*), the text (*mātu*), the musical metre (*tāla*), the tempo (*laya*) and the performance (*racanā*), are developed, that is to say, are made more beautiful and expressive, by means of variation. For a description of this variation technique see the concluding verses (799-812) of this chapter.
5. The other *chāyālaga* (= *sālaga*) *prabandha* compositions are: *maṇṭha*, *pratimaṇṭha*, *niḥsāruka*, *aḍḍatāla*, *rāsaka* and *ekatālī*. See below v. 735-797.
6. For the solemn phrase *tad iti bhrahma* compare SSR. 4, 18 and Kallinātha's commentary on these lines.
7. Compare KuSR. 2, 4, 2, 14.
8. The first classification is ascribed to Bharata, the second to Kohala; compare KuSR. 2, 4, 2, 19.
9. With "etc." are meant: the phrasal elements (*aṅga*), the main sections (*dhātu*), the melodic forms (*rāga*), the stereotyped sentiments (*rasa*) and the language (*bhāṣā*).
10. The compound *sūḍa-krama* literally means "crown-order", i.e. the order of a cycle. The ancient term *sūḍa* used to denote a closed series of songs probably derives from the Tamil word *sūḍa*, "crown".
11. For the musical definition of the *ālikrama*, the suite with an intermediate song (*āli*, lit. "dividing line"), see below v. 48-51.
12. KuSR. 2, 4, 2, 22 mentions three kinds of suite (*sūḍa*), that is to say, besides the usual *śuddha* and *sālaga* (cf. SSR. 4, 311), a third variety, named *miśra*.
13. The other songs of this suite are: *maṇṭha*, *pratimaṇṭha*, *niḥsāruka*, *aḍḍatāla*, *rāsaka* and *ekatālī*. For a complete description see below v. 735ff.
14. The other songs are: *karaṇa*, *ḍheṅkī*, *vartanī*, *jhombaḍa*, *lambha*, *rāsa* and *ekatālī*.
15. See note 9.
16. For the *tāla dvitīya* (o o I) see ch. 12, v. 59. For the ten types of the *tāla maṇṭha* see 12, 80-85. For *niḥsāru* (I Ì) 12, 64; *pratimaṇṭha* (I I S or S I I) 12, 98-99; *kuḍukka* (o o I I) 12, 106; *tripuṭa* = *tṛtīya* (o o ò) 12, 59-60; *gārugi* (o o o ò) 12, 110-111; *krīḍā* (o ò) 12, 92-93; *yatilagna* (o I) 12, 68; *aḍḍatālikā* = *aḍḍatāla* (o I I or I o o) 12, 117; *laghuśekhara* =

haṃsa (Ì) 12, 96; *rāsa*, the common name of the ancient *āditāla* (I) 12, 58-59; *ekatālī* (o) 12, 107.

17. Compare KuSR. 2, 4, 2, 34 and SSR. 4, 28.
18. See synopsis, note 5.
19. Mataṅga is the author of the Bṛhaddeśī, the first available Sanskrit treatise incorporating folk music which was probably written during the first part of the eighth century. The work has been published by K. Sāmbaśiva Śāstrī, Trivandrum 1928.
20. Pārvatī, also called Bhūdhararājanyaduhitṛ, "princess, daughter of Bhūdhara", is the authoress of a work entitled Bharatārthacandrikā, of which the Government Oriental Manuscripts Library in Madras has a manuscript. This work is mentioned in Nandikeśvara's Bharatārṇava (v. 636) and may therefore be dated before the latter work. See M. Rāmakṛṣṇa Kavi, Bharatakośa, p. III.
21. Nandi is most probably the same author as Nandikeśvara, who is already mentioned in the Bṛhaddeśī, and may therefore have lived before the eighth century. Compare MBṛh. p. 32. In the Naṭyaśāstra edition by Paṇḍita Śivadatta and Kāśinātha Pāṇḍuraṅga Parab, Kāvyamāla Series 42, Bombay 1894, the latter part of this work is called Nandibharata. Vishva Bandhu, Catalogue of the VVRI Manuscripts Collection, II, Hoshiarpur 1959, p. 619 mentions a manuscript (no. 5624, consisting of three leaves only) of a work named Nandibharata. L. Rice, Catalogue of Sanskrit Manuscripts in Mysore and Coorg, Bangalore 1884, p. 292 refers to another ms. of the Nandibharata. Nandikeśvara is definitely the author of two works on dance, viz. the Abhinayadarpaṇa, translated into English by A. Coomaraswamy and G. K. Duggirala, Cambridge 1917; crit. ed. with introd., English transl. and notes by M. Ghosh, Calcutta 1934, 1960; and the Bharatārṇava, ed. and transl. into English and Tamil by K. Vasudeva Śāstrī, TSMS 74, Tanjore 1957.
22. Arjuna, also called Savyasācī and Dhanañjana, is mentioned SSR. 4, 101-103; compare the commentaries by Kallinātha and Siṃhabhūpāla. According to M. Rāmakṛṣṇa Kavi, Bharatakośa, Tirupati 1951, p. 28, Arjuna is the author of a work named Saptatālapradīpikā. The Tanjore Sārasvatī Mahāl Library has four manuscripts of a work entitled Arjunabharata. Compare P. P. S. Śāstrī, Descriptive Catalogue of Sanskrit Manuscripts in the Tanjore Maharāja Serfoji's Sarasvatī Mahāl Library, XVI, Śrīraṅgam 1933, no. 10663-66.
23. Bhoja, the author of the Śṛṅgāra Prakāśa, who ruled as a Paramara king at Dhārā (1010-1055), may also have written a separate work on music which has not yet come to light. Compare V. Raghavan, Bhoja's Śṛṅgāra Prakāśa, Madras 1978, p. 586f.; the same, Some Names in Early Sangeet Literature, in: Sangeet Natak Akademi Bulletin 6, 1957, p. 26.
24. According to V. Raghavan, Some Names ..., p. 26, Paramardin was a writer on music whose work has not yet come to light and who may be identified with king Paramardin of the Candel dynasty who ruled 1165-1203. He is quoted SSR. 1, 1, 18 and PārśSS. p. 24.

25. Someśa may be a short form for Someśvara. We know two authors on music bearing this name, viz.: The Western Chālukya king Someśvara III, whose encyclopaedic work Mānasollāsa (1131 A.D.) contains three sections on music (4, 16-18), and Somerājadeva or Somabhūpāla, also called Someśvara, who was a doorkeeper of Bhīmadeva II, a Chālukya king at Anahilapatak, and also worked as a master of the elephant forces under Ajayapāla (1174-1177) and Bhīmadeva II. The latter Someśvara wrote ca. 1180 a work on music, named Saṅgītaratnāvali. See synopsis, note 11.
26. Pratāpa is obviously an abbreviation of Pratāpacakravartin Jagadekamalla, son of Someśvara III. His work on music, the Saṅgītacūḍāmaṇi, is mentioned in note 18.
27. Niḥśaṅka-Śārṅgadeva is the author of the Saṅgītaratnākara, the famous thirteenth century Sanskrit work on Indian music which is quoted by most later musicologists.
28. The term *prayoga* is in v. 796f. of this chapter explained as a synonym of *gamaka-ālapti* (= *ālāpa*), which is an improvised melodic development of the *rāga* with embellishments of the individual notes. In the *prabandha* songs it often appears as an improvised phrase in the middle of the composition. For the other type of *ālapti*, the *rūpaka-ālapti*, which was an improvised variation on the composition itself, see ch. 14, 191-206; SSR. 4, 360f. and KuSR. 2, 4, 2, 45.
29. The term *pada* is to be understood as a compound or a cluster of words constituting a subdivision (*khaṇḍa*), a phrase or a line of a stanza. See the definition v. 67f. of this chapter.
30. For the triple meaning of the term *dhātu* see note 3. In v. 60 of this chapter *dhātu* is used to indicate the smallest subdivision of a composition, i.e. the melodic phrase.
31. The Bikaner manuscript has a different reading of v. 62: "Another improvised phrase (*prayoga*) containing words with a meaning should be performed. Someśvara and the other experts call this additional phrase the *melāpaka*". For details on Bhoja (Jodhpur ms.) and Someśvara (Bikaner ms.) see notes 23 and 25.
32. However, SSR. 4, 37 states that the *dhruva* has three words in moderate and slow tempo (*madhyavilambitapadatraya*), which the commentator Kallinātha explains as: "two words in moderate tempo and one word in slow tempo".
33. Compare KuSR. 2, 4, 2, 55 and SSR. 4, 181.
34. As against Siṃhabhūpāla, commenting upon SSR. 4, 40-48, vol. II, p. 221, the distribution of the words in the *elā* song prescribed in v. 67-68 does not leave one word for the *ābhoga*. This means that the names of the composer and the main character of the song that constituted the *ābhoga* were regarded by the authors of the Saṅgītaśiromaṇi as separate words not belonging to the basic song text. A clear definition of the term *pallava* is not given in the present work; compare v. 200-204 below. The word, which literally means "offshoot", "fresh sprout", obviously denotes a phrase of a special character.
35. SSR. 4, 43 and KuSR. 2, 4, 2, 65 read *ucita*, "proper, suitable" in-

stead of *añcita*, "curved", but the latter reading, corresponding to Kallinātha's comm. on SSR. 4, 33-39, vol. II, p. 215 is preferable.

36. For the various aspects and names of the mother-goddess (Durgā, Kālī, Caṇḍī, Umā, Śrī, Sarasvatī, Sāvitrī, Jayā, Vijayā, etc.) see the famous hymn to Durgā in the Mahābhārata, Bhīṣma Parvan, ch. 23.
37. Instead of *medinī* SSR. 4, 45 and KuSR. 2, 4, 2, 69 read *vedinī*, "the wise one".
38. The concessive mode "even when ..." is clearly indicated KuSR. 2, 4, 2, 74: *tārasthānake 'pi san*.
39. KuSR. 2, 4, 2, 74 mentions a close connection of the music with the metrical feet of the text syllables. According to Kallinātha, commenting upon SSR. 4, 49, this definition points to a prevalence of the text over the music (*mātor ādhikyadhātvapekṣayā*).
40. The concession "even when ..." is clearly expressed by KuSR. 2, 4, 2, 77: *tārasthānasthito 'pi san*.
41. Kallinātha, commenting upon SSR. 4, 50, explains the repetition of syllables as a repetition of the last two or three syllables of the preceding word at the beginning of every word.
42. Kallinātha on SSR. 4, 51 elucidates: "The distinctness of the words should be such that, even when the tempo is not slow, the meaning is clear" (*padānām tāvat prasādo 'vilambenārthaprakāśaḥ*). The other elements which should be distinct are, besides the explicitly mentioned individual notes, the octave registers (*sthāna*), the tonal patterns (*tāna*) and the musical embellishments (*gamaka*). Compare SSR. 4, 51 and KuSR. 2, 4, 2, 82. The elements *tāna* and *gamaka* are mentioned in Kallinātha's commentary on SSR. 4, 51.
43. The *rāga ṭakka* is associated with the *ṣaḍjagrāma* modes (*jāti*) *dhaivatī* and *ṣaḍjamadhyamā*. See ch. 11, 59f.
44. The *rāga hindola* is related to all pure *madhyamagrāma* modes and to all pure *ṣaḍjagrāma* modes excepting *dhaivatī* and *ārṣabhī*. See ch. 11, 77f.
45. The *rāga mālavakaiśika* is traced to the *madhyamagrāma* mode *kaiśikī*. See ch. 11, 68f.
46. The *rāga kakubha* is traditionally based on the *ṣaḍjagrāma* mode *dhaivatī* and the *madhyamagrāma* modes *madhyamā* and *pañcamī*. See ch. 11, 99f.
47. For the ten types of the *tāla maṇṭha* see ch. 12, 80-85.
48. For the *tāla dvitīya* (o o I) see ch. 12, 59.
49. For the *pratitāla* (I o) see ch. 12, 94f.
50. For the four types of the *tāla kaṅkāla* see ch. 12, 104-106.
51. In this connection SSR. 4, 40 mentions *tyāga* (comm. S.: *audārya*, "generosity"), *saubhāgya* (comm. S.: *lokānurāga*, "benevolence"), *śaurya* (i.e. heroism), *dhairya* (i.e. patience), etc.
52. For the missing lines in the text of v. 88-90 compare SSR. 4, 55-58. After an explanation of the lenghth of the syllables in Prākrit and Apabhraṃśa SSR. 4, 57f. enumerates eight types of syllabic feet with three syllables, viz.: *ma-gaṇa* = S S S; *ya-gaṇa* = I S S; *ra-gaṇa* = S I S; *sa-gaṇa* = I I S; *ta-gaṇa* = S S I; *ja-gaṇa* = I S I; *bha-gaṇa* = S I I and *na-gaṇa* = I I I. The *guru* (lit. "heavy"), indicated by the sign S, is a relatively long syllable; the *laghu* (lit. "light"), indicated by the sign I, is a relatively short syllable. According to SSR. 4, 66 and

KuSR. 2, 4, 2, 91 the *gaṇa-elā* songs are based on such metrical feet.

53. For the missing lines and the interpolation see SSR. 4, 66-68 and KuSR. 2, 4, 2, 91-93 mentioning three classes of *gaṇa-elā* songs, i.e. pure (*śuddha*), composite (*saṃkīrṇa*) and modified (*vikṛta*), and four types of songs of the pure class, viz.: *nādāvatī*, *haṃsāvatī*, *nandāvatī* and *bhadrāvatī*. At this point the Bikaner and the Jodhpur manuscripts continue.
54. In one definition of *śrīrāga* the present work, ch. 11, 183f., follows PārśSS. 3, 18f., who traces this *rāga* back to the ancient parent *rāga* *ṭakka*, which traditionally derives from the *ṣadjagrāma* modes (*jāti*) *dhaivatī* and *ṣadjamadhyamā*. But ch. 11, 111-113 the experts of the SŚ. noticed that in the opinion of other authors (c.q. SSR. 2, 2, 159 and KuSR. 2, 2, 2, 43) *śrīrāga* was connected with the mode *ṣāḍjī*. As in medieval times due the invention of the fretted stringed instruments (*vīṇā*) the musical temperament changed, the scalar structure of the *rāga* also changed. The ancient three-*śruti* intervals *ri* and *dha* became four-*śruti* intervals. Kallinātha, the famous fifteenth century South Indian musicologist and commentator of the Saṅgītaratnākara, confirms this change (K. on SSR. 2, 159; vol. II, p. 115). His interpretation of the scale of *śrīrāga* corresponds to the notes of the present Karṇāṭak *rāga* of that name.
55. For the definition of the *rāga hindola* see note 44. For a definition of the *rāga vasanta*, a derivative of that *rāga* which might be used instead, see ch. 11, 162f.
56. For the *rāga mālavakaiśika* see note 45.
57. According to KuSR. 2, 4, 2, 101 Indrāṇī, the wife of Indra, is the presiding deity of this composition.
58. For the *rāga kakubha* see note 46.
59. The deity Vārāhī represents, in a female form, the energy (*śakti*) of the god Viṣṇu in his incarnation as a boar (*varāha*).
60. Compare SSR. 4, 78 and KuSR. 2, 4, 2, 120.
61. In the case of the *vāsavī* modification only the first two varieties, i.e. *sāvitrī* and *pāvanā*, are used; compare Kallinātha on SSR. 4, 91.
62. Śailakanyā = Kalikanyā = Śailasutā = Pārvatī, the authoress of the Bharatārthacandrikā. See note 20.
63. The five *mātrā*-based metrical feet (*gaṇa*) are described SSR. 4, 63f.
64. All these varieties are listed SSR. 4, 65. See also commentary on these lines by Siṃhabhūpāla.
65. See note 21.
66. For Arjuna see note 22. SSR. 4, 57 mentions the following *varṇa-gaṇa*: *ma-gaṇa*: S S S; *ya-gaṇa*: I S S; *ra-gaṇa*: S I S; *sa-gaṇa*: I I S; *ta-gaṇa*: S S I; *ja-gaṇa*: I S I; *bha-gaṇa*: S I I and *na-gaṇa*: I I I.
67. SSR. 4, 64 mentions the following *mātrā-gaṇa*: *cha-gaṇa*: S S S; *pa-gaṇa*: S S I; *ca-gaṇa*: S S; *ta-gaṇa*: S I and *da-gaṇa*: S.
68. According to SSR. 4, 97 and comm. K. and S. there are thirty-three *mātrā* in the first two lines and thirty in the third line.
69. According to SSR. 4, 98 and comm. K. and S. there are forty-four *mātrā* in the first two lines and forty in the third line.

70. The other aspects are: sentiment (*rasa*), style of writing (*rīti*), dramatical style (*vṛtti*) and presiding deity (*devatā*); compare Kallinātha on SSR. 4, 112.
71. For the other types of sound see above v. 73-84.
72. For the missing lines and the interpolations compare KuSR. 2, 4, 2, 179-180; see also SSR. 4, 117 and comm. S., vol. II, p. 249.
73. This deity is also the personification of the *śambhu* metre.
74. The deity Gāyatrī is the wife of Brahmā, but also the personification of the *gāyatrī* metre.
75. For the missing lines and the interpolation see KuSR. 2, 4, 2, 186f. and S. on SSR. 4, 119, vol. II, p. 249.
76. Compare Kallinātha on SSR. 4, 125: "Here the term etc. (*ādi*) is to be understood as *mātrā*", *atrādiśabdena mātrā gṛhyante*.
77. The crown-phrase (*śikhāpada*) may have been a beautiful concluding phrase or cadenza like the *makuṭa* (lit. "crown") used in present classical Karṇāṭak music at the end of solfa passages (*cittasvara* or *kalpanasvara*). Compare P. Sambamoorthy, South Indian Music, III, p. 140 and 189; IV, p. 44.
78. This is obviously an abbreviation of Saṅgītacūḍāmaṇi, which is the name of two works on music. See note 18.
79. *yati* = *vicheda*. Compare Kallinātha on SSR. 4, 130.
80. For the two kinds of *pāṭa-karaṇa* see SSR. 4, 136 and commentary by Kallinātha, vol. II, p. 253, l. 1-4.
81. In the course of time the primitive ancient war and festival drum, the *paṭaha*, which the Naṭyaśāstra (BhN. 33, 25-28, ed. Ghosh) describes as a huge drum with an unsteady sound, became a more advanced instrument. In the thirteenth century Śārṅgadeva, SSR. 6, 805-819, mentions two main types of *paṭaha*, a large, classical (*mārga*) type, built in three sizes (75 cm, 82.5 cm and 90 cm, if the medieval unit of measurement *aṅgula* is equated with 1.5 cm) and a smalller, popular (*deśī*) type, also built in three sizes (45 cm, 49.5 cm and 54 cm).

    Pratāpasiṃha, king of Jaipur (1179-1804), states in his Saṅgītasāra, ch. 2, p. 48, l. 22, that the *paṭaha* was in common practice called *ḍhola*. The traditional type of *paṭaha* mentioned by Śārṅgadeva may have been a huge drum like the present *ḍhol* of the Reddis in Andhra Deśa; compare B. C. Deva, Musical Instruments of India, Calcutta 1978, p. 225, fig. 6. 18. The popular type described by Śārṅgadeva bears resemblance to the present *ḍholak* and *ḍholkī*, which are smaller varieties of the *ḍhol*. The *ḍholak* has metal rings for tuning like the popular medieval *paṭaha* and in the case of the *ḍholkī* the skins are tied in the manner of its medieval predecessor. Compare P. Sambamoorthy, Laya Vadyas, Delhi 1959, p. 18f. and SSR. 6, 808 and 814f. Śārṅgadeva, SSR. 6, 850, mentions a total of eighty-eight types of drum phrases, i.e. special series of strokes (*hastapāṭa*), for the *paṭaha*, which were notated in a system of sixteen basic syllables (*śuddha akṣara*; compare SSR. 6, 822f.). Kallinātha, commenting upon SSR. 6, 828, states that by the term *hastapāṭa* all strokes are meant, that is to say, strokes produced by hand (*hasta-pāṇi*) as well as strokes for which a stick (*koṇa*) was required.

82. In the Nāṭyaśāstra the *muraja* is not clearly described. In the present editions of this work the names *muraja* and *mṛdaṅga* are used alternately. Abhinavagupta, commenting upon BhN. 34, 10, Baroda ed., IV, p. 405, takes *muraja* and *mṛdaṅga* as two names for the same instrument. Of the *mṛdaṅga* the following three types are mentioned BhN. 33, 242-246 (Ghosh; 34, 256-258 Baroda ed.): The first type was an upright (*ūrdhvaka*), i.e. vertically played, drum, which was "barley-shaped" (*yavamadhya*), in other words, a cylindrical drum like the present *chenda*, used as an accompanying instrument in Kathakali dance drama performances in Kerala and as one of the five instruments of the *kriyaṅga pañcavādya* temple ensemble in daily rituals. The measures of the ancient *ūrdhvaka* correspond to those of the present *chenda*: drum length = 72 cm and head diameter = 21 cm. The second type was a lateral (*āṅkika*), i.e. horizontally played, drum, which was myrobalan-shaped (*harītaky-ākṛti*), that is double-cone shaped like the present South Indian *mṛdaṅgam* and the North Indian *pakhāvaj*, which however are wooden drums. Double-cone shaped clay drums resembling the ancient *āṅkika mṛdaṅga* are still found today in some places, for example: the *khol* in Orissa and West-Bengal and the *surmadal* in Orissa. See K. S. Kothari, Indian Folk Musical Instruments, Delhi 1968, p. 42. The measures of the ancient *āṅkika mṛdaṅga* were: leghth = 63 cm and head diameter = 18 cm. The third type of the ancient *mṛdaṅga* was "the embraced one" (*āliṅgya*), i.e. a drum held in the arm while being played, which was shaped like a cow's tail (*gopuccha-ākṛti*), that is, a conical drum, with the measures: length = 54 cm and head diameter = 12 cm. This third type of clay drum is still found today in India, viz. as the *mandar* in Bihar and Orissa and as the *madal* in West-Bengal.

For playing the ancient *mṛdaṅga* an advanced technique was required. The Nāṭyaśāstra (ch. 33, ed. Ghosh) contains an elaborate description of the different types of drum phrases and their syllabic notation as well as specific ensembles of drums and their applicability to various dramatic situations.

Śārṅgadeva uses the term *mardala* to indicate the *mṛdaṅga* class of drums, but he admits that the names *mṛdaṅga* and *muraja* are also en vogue. Today the *pakhāvaj*, the North Indian equivalent of the South Indian *mṛdaṅgam*, is in Orissa often called *mardal*. Compare B. C. Deva, Musical Instruments of India, Calcutta 1978, p. 95. Śārṅgadeva, SSR. 6, 1027, says that according to Muni (= Bharata, the author of the Nāṭyaśāstra) three drums (*puṣkara*) were denoted by the term *mṛdaṅga*. Śārṅgadeva confines himself to describing two types (SSR. 6, 1019f. and 1031f.), viz.: one type of drum made of wood of the Indian fig tree (terminalia tomentosa, *bījavṛkṣa*), having a length of 31.5 cm and drum heads of 21 cm and 19.5 cm in diameter, and a second type of drum made of red sandal wood (*rakta candana*) or wood of the tree acacia catechu (*khadira*), having a length of 45 cm and drum heads of 12 cm and 11.5 cm in diameter. Today the *mṛdaṅgam*, used in classical South Indian music, is a little larger than Śārṅgadeva's second type. Its length is 55-60 cm and its heads are 20 cm and

18 cm in diameter. These measures more or less correspond to those of the *mardala* (54 cm, 19.5 cm and 18 cm) described by the eighteenth century Oriya musicologist Nārāyaṇa (NārSN. 2, 82-84, p. 87). Nārāyaṇa notes a difference between the *mardala* and the *muraja*. According to him (NārSN. 2, 89, p. 87) the drum faces of the latter instrument were a little smaller, i.e. 12 cm and 10.5 cm. At present the *maddalam* is larger than the *mṛdaṅgam*. It is used in the Kathakali dance drama and in the *sevāṅga pañcavādya* ensemble playing during temple festivals. According to P. Sambamoorthy, Laya Vadyas, Delhi 1959, p. 30 this is the *śuddha maddalam*; on p. 31 of the same work this author mentions a *vira maddalam* of 2.5 feet = ca. 75 cm in length, which is played in some Viṣṇu temples.

According to SSR. 6, 1036 the seven basic syllables of the *paṭaha* drum were also used for the notation of the *mardala* phrases, either pure or in combination with the other sixteen syllables of the Sanskrit alphabet.

83. See the definition of the *citrakaraṇa* by Kallinātha, commenting upon SSR. 4, 139f.
84. Compare Kallinātha on SSR. 4, 140.
85. There are nine types of *karaṇa*, if the two varieties of the *pāṭakaraṇa* are counted separately.
86. This may be a reference to the Nandikeśvara tradition, since the *tāla drutaśekhara*, which is described NandBh. 480, is neither mentioned in our Saṅgītaśiromaṇi text nor in the Saṅgītaratnākara, and the *tāla karaṇa*, which is described in the present work, ch. 12, v. 90 and NandBh. 486, is called *karuṇa* by Śārṅgadeva (SSR. 5, 303).
87. See NandBh. 480.
88. See ch. 12, 90.
89. See ch. 12, 101 and SSR. 5, 286.
90. For the four varieties of the *tāla kaṅkāla* see ch. 12, 104-106: *pūrṇa kaṅkāla* = o o o o S I; *khaṇḍa kaṅkāla* = o o S S; *sama kaṅkāla* = S S I and *viṣama kaṅkāla* = I S S.
91. The whole *dhruva* should be sung twice; compare K. on SSR. 4, 147: "This means that the *dhruva* is sung twice", *dhruvo dvivāraṃ geya ity arthaḥ*.
92. Although this composition bears some resemblance to the *svarakaraṇa*, it is set to a different *tāla*.
93. See note 90.
94. For the ten types of *maṇṭha* see ch. 12, 80-85.
95. For *pratitāla* (I o) see ch. 12, 95.
96. For the *tāla kuḍukka* (o o I I) see ch. 12, 106.
97. For the *tāla rāsaka* (I) see ch. 12, 58f.
98. This is an improvised development of the individual notes of a *rāga* without any *tāla* structure. See above v. 796f. and ch. 14, 191-200 and KuSR. 2, 4, 2, 242.
99. For the interpolation "or without" see KuSR. 2, 4, 2, 243.
100. The five ancient *tāla* are: *caccatpuṭa* (S S I S̀), *cācapuṭa* (S I I S), *ṣaṭpitāputraka* (S̀ I S S I S̀), *sampakkeṣṭāka* (S̀ S S S S̀) and *udghaṭṭa* (S S S). For further details see ch. 12, 20-30.

101. SomMS. 16, 4, 187 explains this alternative sections as follows: "When a fragment having the words of the *udgrāha* is sung by the experts immediately after the first half, it is called *bhāga* (lit. "part") by the theoreticians", *yasyodgrāhapadaṃ bhinnaṃ pūrvārddhena samanvitaṃ gīyate yatra gītajñaiḥ sa bhāgaḥ kathito budhaiḥ*.
102. Compare KuSR. 2, 4, 2, 264a; SSR. 4, 167.
103. "The happy one" (*nandī*) is an epithet of Śiva.
104. Mādhava and Mālatī are the main characters in the Sanskrit drama Mālatī-Mādhava of Bhāvabhūti (seventh century A.D.).
105. "The one carrying a mace" (*gadādhara*) is an epithet of Viṣṇu.
106. *sudhākara*, "mine of nectar", i.e. the moon.
107. "The highest being" (*puruṣottama*) is an epithet of Viṣṇu.
108. *revantaḥ*: "rich people".
109. *kusumākāra*: "springtime".
110. *rohiṇeya*, "son of Rohiṇī", refers to Balarāma.
111. *bhagadatta*: in the Mahābhārata a prince of Prāgjyotiṣa.
112. *vidūṣaka*: the jester of the ancient Indian drama.
113. *sāpekṣa-jhombaḍa* means "a *jhombaḍa* of request".
114. *vāsava*: Indra as a king of the Vasus.
115. *rudra*: in this period another name for Śiva.
116. *kirāteśa*, "lord of the Kirātas", refers to Śiva.
117. Nārada is the name of a famous Gandharva.
118. *dāmodara*, "having a rope around the waist" refers to Kṛṣṇa.
119. Compare KuSR. 2, 4, 2, 293.
120. *rūpaka*, from *rūp-*, "to form, to represent on the stage, to act, to exhibit by gesture".
121. *kamalasambhava*, "born from a lotus", refers to Brahmā.
122. *kānta*: "the beautiful one, the beloved".
123. *yogeśvara*: "master of meditation".
124. The *bhāga* (lit. "part, portion, share") is mentioned above v. 260f. in connection with the *jhombaḍa* songs. There it is a section resembling the *udgrāha* to be performed after the *dhruvapada*.
125. The Bikaner ms. reads: *tālo[d]grāhako*, "when its *udgrāha* has no *tāla*". Compare KuSR. 2, 4, 2, 302; SSR. 4, 171.
126. In this second *udgrāha* the text of the first *udgrāha* was set to new music; compare Kallinātha on SSR. 4, 171, vol. II, p. 265, 1.3.
127. In this case, after the *dhruva*, first an alternative version (*bhāga*) of the *dhruva* was sung and next an ornamental variation (*varṇana*) of the *udgrāha*. Kallinātha, commenting upon SSR. 4, 172, vol. II, p. 265, l. 1, proposes a different order: "If one sings the first variation of the *udgrāha* in the same way as in the other *lambha* songs, but if instead of its second variation a second variation of the *dhruva* is sung, it is, conformable to its meaning, called *bhāga-lambha*" (*itaralambhāpekṣayā tatsāmyenodgrāhasya prathamaṃ bhāgaṃ gītvā taddvitīyabhāge dhruvadvitīyabhāgo gīyate cet, anvarthatayā bhāgalambho bhaṇyate*).
128. For the musical metres of the *sālagasūḍa* songs see v. 735-799 of this chapter.
129. For the *gamaka* in the *jhombaḍa* songs see v. 255f. of this chapter.
130. For the *sthānaka* in the *jhombaḍa* songs see above, v. 251-255.

131. The oldest literary evidence of the *rāsaka*, a song in a simple one-beat *tāla* (I), the ancient *āditāla*, also called *rāsa*, is the *onran pakuti* song in canto 17 of the classical Tamil romance Śilappatikāram of prince Iḷankō Aṭikaḷ (third century A.D.). But also the famous concluding scene of canto 5 of the Bhāgavata Purāṇa, describing the mystic dance of Kṛṣṇa and the cowherdesses, is composed in the form of a *rāsaka* song. In Indian folk music, especially in Gujarāt, the *rāsa* is still performed as a circular dance.
132. According to the reading of ms. B. and SSR. 4, 180 the *dhruva* section is also sung twice.
133. For the *ekatālī* (o) see ch. 12, 107.
134. This means that the *udgrāha* does not have words with a meaning and only consists of *ālāpa* phrases; compare Kallinātha on SSR. 4, 181.
135. See note 133.
136. i.e. in the same *tāla* as before.
137. For details on the history and structure of the *paṭaha* see note 81. Although the *paṭaha* is not part of the present *pañcavādya* temple ensemble, it is mentioned in ritualistic literature. See S. Padmanabhan and R. N. Sampath, Padma Saṃhitā I, Madras 1974, Appendix 2, p. 9, list of musical instruments.
138. The *huḍukka* belongs to the class of hour-glass drums, which is in the ancient period represented by the *pāṇava*. BhN. 33, 247-250 (Ghosh) mentions the following measures of the ancient *pāṇava*: drum length = 24 cm, diameter of drum = 6 cm, diameter of drum heads = 12 cm and 7.5 cm, thickness of bandages = 0.75 cm. The ancient pictorial representations from the third to the seventh century show that tonal variations were possible by a variable pressure on the bandages by the left hand, which was held under the waist cord of the instrument.

    In the Middle Ages a descendant of this instrument, the *huḍukka*, is described SSR. 6, 1068-1077. Its playing technique was still the same. Only the form of the instrument had changed a little. According to Śārṅgadeva the medieval *huḍukka* had the following measures: drum length = 36 cm, circumference (probably including the rings) = 42 cm, diameter of drum = 13.4, diameter of head = 10.5 cm. The skins were fastened on the drum heads with rings of creeper (*vallī*), which were held in position by bandages or cords. The waist cord, which was essential for tonal variation, was made of twenty-two fine, soft threads. For the notation of the *huḍukka* strokes the same syllables were used as in the case of the *paṭaha*, except for the syllable *deṃ*, *ma* and *jheṃ*.

    Descendants of the *huḍukka* are still found today in South India. The present *uḍukkai*, also called *tudi* or *iḍaisurangu parai*, is a simplification of the older instrument. It has no binding ring. P. Sambamoorthy, Catalogue of Musical Instruments Exhibited in the Government Museum, Madras 1962, p. 25, says that this instrument is used in all Māriamman temples and in temples of village deities. A more cultivated descendant with a ring for fastening the skins is the *iḍakka* of Kerala, which is played with a stick by the right hand, while the left hand, held in the classical position, makes tonal variations by varying the tension on the cords. This drum is one of the five instruments (*pañcavādya*) that are played as a regular ensemble during temple festivals in North Kerala. See P. Sambamoorthy, Layavādyas, Delhi 1959, p. 32 and B. C. Deva, Musical Instruments of India, Calcutta 1978, p. 26.

S. Venkitasubramonia Iyer, The Panchavadya, in: JMAM 28 (1967), p. 136-141, describes two types of *pañcavādya* ensembles, the *kriyāṅga* type, associated with the routine ritual of the temples and played during the various services in the course of the day, and the *sevāṅga* type, connected with the great temple festivals and played during the ceremonial processions of the deity.

Four of the five instruments mentioned in the Sanskrit treatises in connection with the *pañcatāleśvara* song have their counterparts in the present *sevāṅga pañcavādya* ensemble. The medieval *huḍukka* corresponds to the *iḍakka*, the *śaṅkha* to the *śaṅkhu*, the *kaṃsyatāla* to the *iḷattālam* and the *muraja* to the *maddalam*. Only the *paṭaha* does not exactly correspond to the *timila*. The medieval *paṭaha* was a metallic drum, whereas the modern *timila* is a wooden drum. But both instruments have almost the same measurements and show an advanced technique of playing. A fine specimen of *sevāṅga pañcavādya* has been recorded in 1961 by John Levy near Cochin; gramm. rec. Ethnic Folkways FE 4363, side 1, band 2.

139. The conch shell (Sanskrit: *śaṅkha*, Tamil: *canku* = *śaṅkhu*) is used since ancient times in temples, in religious ceremonies and in processions. See P. Sambamoorthy, Catalogue of Musical Instruments exhibited in the Government Museum, Madras 1962, p. 20. Śārṅgadeva, SSR. 6, 802-805 describes this instrument and mentions some of its articulation syllables, such as *huṃ*, *dhuṃ*, *tho*, *di* and *gid*, which were probably used as a text in the third part of the medieval *pañcatāleśvara* song. The *śankhu* is present in both types of *pañcavādya* ensemble. Compare note 138. The *śaṅkha* was already used in ancient ritualistic ensembles. See S. Padmanabhan and R. N. Sampath, o.c., List of musical instruments.

140. SSR. 6, 1181f. describes the *kāṃsyatāla* as a pair of cymbals and mentions the syllables *jha*, *na*, *ka* and *ṭa*, indicating special strokes on this instrument. Most probably these syllables were used as a text in the fourth part of the medieval *pañcatāleśvara* song. The *kāṃsyatāla* has its modern counterpart in the *iḷattālam* of the *sevāṅga pañcavādya* ensemble which is playing during religious festivals in Kerala. See note 138.

141. Śārṅgadeva does not draw a clear distinction between the *mardala*, the *mṛdaṅga* and the *muraja*. For this whole class of drums he uses the name *mardala*, of which he mentions two types. Compare SSR. 6, 1019-20 and 1031f. For further details see note 82. The eighteenth century Oriya musicologist Nārāyaṇa distinguishes between the *mardala* and the *muraja*. His *mardala* is a little larger than Śārṅgadeva's second type of *mardala*. Otherwise it is probably the same instrument. It was made of the same material, i.e. red sandal wood or acacia catechu. The *muraja* which Nārāyaṇa mentions has smaller drum heads than his *mardala*. See NārSN. ch. 2, 82-84, p. 86.

Today the *maddalam*, more specifically the *śuddhamaddalam*, is part of the *sevāṅga pañcavādya* temple ensemble. It is tied around the waist and played in a horizontal position on both faces by both hands. The left face of this drum is missing the characteristic paste that is used on the left face of the classical Karṇāṭak *mṛdaṅgam*. See S. Venkitasubramonia Iyer, o.c., p. 136. In the list of musical instruments mentioned in Śrīpraśna Saṃhitā and other Pañcarātra texts the names *mardala*, *mṛdaṅga* and *muraja* are found. See S. Padmanabhan, Śrīpraśna Saṃhitā, Tirupati 1969, Introd., p. L.

In the fifth part of the medieval *pañcatāleśvara* song the syllables indicating the strokes on the *muraja* drum, *ta*, *ki*, *ṭa*, *tom*, etc., were probably used as a text. See also note 82. and Kallinātha on SSR. 4, 262.

142. Compare SSR. 4, 189: *padyabhāgavimiśritam*, "blended with metrical passages".
143. For the interpolation, i.e. a recontruction of the lines missing in both manuscripts (J. and B.), compare KuSR. 2, 4, 3, 52f.
144. M. Monier-Williams, Sanskrit-English Dictionary, p. 389, col. l explains *campū* as "a kind of elaborate composition in which the same subject is continued through alternations in prose and verse".
145. The definition of the *citra-gadya* is missing in both mss. (J. and B.). For a reconstruction of the text compare KuSR. 2, 4, 3, 55ab.
146. According to SSR. 4, 187 the third *gadya* variety is *lalita*.
147. According to SSR. 4, 188 the fourth variety is *vṛttagandhi*.
148. Compare SSR. 4, 189.
149. Of the last three movements the fast-slow movement starts with mainly short syllables and continues with mainly long syllables; the fast-moderate movement starts with an abundance of short syllables and continues with an equal amount of short and long syllables. The moderate-slow movement starts with an equal distribution of short and long syllables, but continues with mainly long syllables. Compare KuSR. 2, 4, 3, 61-63.
150. According to Kallinātha, commenting upon SSR. 4, 184-198, vol. II, p. 274, the first *gadya* section preceded by the recitation of the syllable *oṃ* should be regarded as the *udgrāha*.
151. SSR. 4, 196 mentions an intermediate section (*antara*) consisting of syllables of regular words without a *tāla* with tone syllables at the end (*varṇaiś cātālaśabdānāṃ svarair ante 'ntarāntarā*). Instead of this intermediate section KuSR. 2, 4, 3, 71 prescribes a separate performance of the first part of the following double phrase. "The first word phrase is sung with many tone syllables at the beginning and at the end and contains various types of drum syllables" (*ādyantasvarabhūyiṣṭhaṃ nānāpāṭākṣarānvitam evam ādyaṃ padaṃ gitvā*).
152. According to Kallinātha, commenting upon SSR. 4, 184-198, vol. II, p. 274, the two phrases consisting of regular words could be regarded as a *dhruva*.
153. According to K. on SSR. 4, 184-198, vol. II, p. 274, this last section, beginning with a *prayoga* phrase, could be regarded as an *ābhoga*.
154. The reading of SSR. 4, 249, *krameṇa*, "in regular order", is preferable to *dhruveṇa*.
155. Since this definition is rather short, we refer to Kallinātha's commen-

tary on SSR. 4, 248-252: "One should sing an *ābhoga* marked with the names of the singer-composer, the main character and the composition itself, with words beginning with non-restricted syllables in Sanskrit and other languages according to its varieties, *divyā*, etc." (*ābhogas tu divyādibhedeṇānusāreṇāniyatavarṇapūrvakaiḥ saṃskṛtādipadair gātṛnetṛprabandhanāmāṅkito gātavyaḥ*).

156. Our text does not describe the *udgrāha* and the *dhruva* section. Kallinātha, commenting upon SSR. 4, 248-252, provides us with some information: "The sixteen words beginning with the vowels *a*- etc. should be sung as an *udgrāha*" (*akārādīni ṣoḍaśa padāny udgrāhatveṇa geyāni*). "The thirty-five words beginning with the consonants *ka*- etc. should be sung as a *dhruva*" (*kakārādīni pañcatriṃśat padāni dhruvatvena geyāni*).

157. In Śārṅgadeva's days the *mātṛkā* was apparently a devotional hymn. SSR. 4, 252 states: "It should always be sung by devout people to please the gods" (*gātavyā niyatair nityaṃ gīrvāṇagaṇavallabhā*). KuSR. 2, 4, 3, 48f. stresses the ritualistic character of the *mātṛkā* song: "Some learned men do not approve of the Prākrit language in this composition. Since it is a song entirely consisting of religious formulas, it should be sung by Brahmans skilled in the Vedas, but especially by royal persons and other people with a pure mind. When it is sung as a religious hymn (*kīrtanād*), the *mātṛkā* purifies the three worlds (i.e. heaven, atmosphere and earth), since Brahmā and the other gods abide in it. Its origin is the transcendental power of sound (*śabdabrahman*). This is mystical knowledge" (*Kecit tu prākṛtāṃ bhāṣām atra necchanti sūrayaḥ. Sarvamantramayī tveṣā gātavyā vedapāragaiḥ, rājabhis tu viśeṣeṇa tathānyair nirmalātmabhiḥ. Punāti kīrttanād eva mātṛkā bhuvanatrayam, yato brahmādikā devā asyām eva pratiṣṭhitāḥ, śabdabrahmanidānaṃ ca parā vidyeyam eva hi*).

158. According to Kallinātha, commenting upon SSR. 4, 201, the *ābhoga* contains words indicating the name of the composition, its principal character and its composer. Compare KuSR. 2, 4, 3, 112.

159. K. on SSR. 4, 183 states that this song is bound to the rules of musical metre (*tālaniyamān niryuktaḥ*).

160. According to SSR. 4, 219 and KuSR. 2, 4, 3, 136 some final syllables of the preceding word are repeated at the beginning of every word. K. on SSR. 4, 219 explains that two or three syllables are repeated and that this rule of repeating syllables only applies to the *udgrāha* and the *dhruva*.

161. Compare Kallinātha and Siṃhabhūpāla on SSR. 4, 199.

162. Kallinātha, commenting upon SSR. 4, 200, explains these other *pāṭa* as syllables indicating the techniques of playing mouth instruments (*mukhavādyākṣara*). He obviously refers to instruments such as the conch-shell (*śaṅkha*) for which SSR. 6, 802-805 prescribes special *pāṭa*. See above note 139. In those days the blowing of the conch was obviously regulated by specific articulations which, like the drum strokes, were indicated by special syllables.

163. According to Chandomañjarī 2, 101 the poetical metre *kalahaṃsa* has four lines or verse quarters (*pāda*), each consisting of thirteen syllables that are arranged according to the following scheme of feet (*gaṇa*): I

I S I S I I I S I I S S. Kallinātha, commenting upon SSR. 4, 242, referring to Bhāratīya [Nāṭyaśāstra], describes a metre named *haṃsa*, which has twelve syllables a line, arranged in the following manner: I S I S I S S I I S I S. Compare BhN. 32, 340-44 (Ghosh) and 32, 288 (Baroda edition) reading *haṃsāsya* instead of *haṃsākhya* (i.e. "named *haṃsa*").

164. For the structure of the *tāla jhampā* (o ò I) see ch. 12, 94f. Kallinātha, commenting upon SSR. 4, 242, states that *jhampā* and other popular musical metres (*deśī tāla*) with the same number of basic units of time (*mātrā*) may be used in the *kalahaṃsa* song. In our text, ch. 12, 84f., only the tenth type of *maṇṭha tāla*, which is identical with *jhampā*, has this structure.

165. Just as the *haṃsa* metre, the *toṭaka* was an ancient poetical metre with twelve syllables a line. Its scheme of four identical feet, having the structure I I S I I S I I S I I S is already mentioned BhN. 32, 345f. (Ghosh). Compare K. on SSR. 4, 144; Chandomañjarī 2, 70; Vṛttaratnākara (ed. Delhi 1971), p. 74.

166. Compare KuSR. 2, 4, 3, 134.

167. Kallinātha, commenting upon SSR. 4, 213-219, explains that a *dvipadī*, which is strictly speaking a stanza containing four verse quarters (*pāda*), is called "couplet" (lit. "two-liner", *dvipadī*), because half a stanza should be regarded as a line.

168. For the *tāla karaṇa*, which is based on one single *guru* (S), see ch. 12, 89-90. SSR. 4, 214 and KuSR. 2, 4, 3, 126 call this *tāla karuṇa*.

169. Compare KuSR. 2, 4, 3, 128. In this case, SSR. 4, 214 mentions five *bha*-feet (S I I).

170. For the interpolation see SSR. 4, 219 and comm. K. and S.; see also KuSR. 2, 4, 3, 130.

171. Compare KuSR. 2, 4, 3, 131. However, SSR. 4, 217 mentions in this case two *ta*-feet (S I).

172. In this case SSR. 4, 218 has a *ta*-foot (S I) and KuSR. 2, 4, 3, 131 has a *cha*-foot (S S S).

173. According to KuSR. 2, 4, 3, 132 this procedure applies to the *dvipadī* in general, whereas SSR. 4, 215 only mentions tone syllables in connection with the pure type of *dvipadī*.

174. Kallinātha, commenting upon SSR. 4, 213-219 states that the *ābhoga*, which is marked with the names of the composer, the principal character and the composition itself, has separate words (read: *pṛthakpadair* instead of *pṛthakpādair*), while the first half of the *dvipadī* stanza constitutes the *udgrāha* and its second half the *dhruva*.

175. This technique of using a series of *rāga* in one composition is still known in modern South Indian music practice. Today it is called *rāgamālikā*, "garland of *rāga*". This term denotes a separate composition as well as a technique applied to other compositions, such as *varṇam*, *kriti*, *śloka*, *viruttam*, or to the *tānam* section or *pallavi* variations of a *rāgam*, *tānam* and *pallavi*. Unfortunately, the ancient musicological works do not mention specific *rāga* in connection with the *rāgakadamba*. Only Kallinātha, commenting upon SSR. 4, 253-256, tells us about the *rāga* and *tāla* of a *bhramara rāgakadamba* of the *svastika* type sung by

the famous singer Gopāla Nāyaka, who probably worked at the court of Allauddin Khilji (1295-1315). Compare Sambamoorthy, Dictionary of South Indian Music and Musicians, II, p. 199. According to Kallinātha the *nandyāvarta* was composed in four *rāga*, the *svastika*, also called *abjapatra*, in eight, the *abjagarbha* in sixteen, the *bhramara* in thirty-two, and the *amreḍita* in sixty-four. This author also states that in a *rāgakadamba* each half or whole line is composed in a different *rāga* (*pratipādaṃ pratyardhaṃ vā rāgabhedaḥ kartavyaḥ*).

176. Ratnākara is obviously an abbreviation of Saṅgītaratnākara, the famous thirteenth century musicological work of Śārṅgadeva.

177. These *rāgakadamba* varieties require the application of a considerable number of *rāga*.

178. The *āryā* metre consists of two lines of which the first has seven four-*mātrā* feet plus a final *guru*, while the second has twenty-seven *mātrā* distributed over six feet plus a final *guru* and a single *laghu* between the sixth and the seventh foot. See Vṛttaratnākara 2, 1f., p. 14; KuSR. 1, 3, 3, 2-4. In the first line the odd feet (i.e. the first, the third, the fifth and the seventh feet) should not be a *ja*-foot (I S I), whereas the sixth foot might be a *ja*-foot, or a *na*-foot (I I I) plus an additional *laghu* (I). The caesura should be in the first line before the second *laghu* of the *na*-foot plus *laghu* of the sixth foot and before the first *laghu* of the seventh foot, if the latter is a *na*-foot plus *laghu*. In the second line the caesura falls before the first *laghu*, if the fifth foot is a *na*-foot plus *laghu*. Five types of *āryā* are already mentioned BhN. 16, 152-171 (Ghosh).

179. Kallinātha, commenting upon SSR. 4, 212, states that the poetical metre named *hayalīla* is identical with *aśvalalita*, which is already mentioned BhN. 16, 103f. (Ghosh). Its metrical structure is: *na*-foot (I I I), *ja*-foot (I S I), *bha*-foot (S I I), *ja*-foot (I S I), *bha*-foot (S I I), *ja*-foot (I S I), *bha*-foot (S I I) plus a *laghu* (I) and a *guru* (S). Compare Vṛttaratnākara 3, 104, p. 110.

180. The *tāla hayalīla* is identical with the *tāla turaṅgalīla*. Compare K. on SSR. 4, 209-212. Saṅgītaśiromaṇi, ch. 12, 77f., mentions two varieties of *turaṅgalīla*, viz.: o ò o o and o o I. The latter variety is also called *turaṅgagati* and *hayagati*. SSR. 6, 274 has ò ò o o for *turaṅgalīla*. Bharatakośa p. 767, quoting Vema (i.e. Vemabhūpāla, Saṅgītacintāmaṇi) describes *hayalīla* as: ò ò o o.

181. Malika Śaraka is the king who organized the musicological congress that resulted in the composition of the Saṅgītaśiromaṇi. See Synopsis verse 22-37.

182. As against the more complex *prabandha* compositions, which contain all the six phrasal elements (*aṅga*), a *vastu* composition was only based on regular words (*pada*) and musical metre (*tāla*). See v. 7-8 at the beginning of this chapter. But the present definition of the *krauñcapada*, which is also called a *vastu*, refers to three phrasal elements, i.e. tone syllables (*svara*), regular words (*pada*) and a musical metre (*tāla*). Compare K. on SSR. 4, 221; KuSR. 2, 4, 3, 146. It is possible that in this definition the term *vastu* is used in a more general, non-technical sense, of "thing, piece".

183. The poetical metre *krauñcapada* is already mentioned BhN. 16, 109-111 (Ghosh), where it is called *krauñcapadī*. See also Vṛttaratnākara 3, 107, p. 112.
184. For the structure of *pratitāla* (I o o) see ch. 12, 94-95.
185. Compare Kallinātha on SSR. 4, 223.
186. See above v. 213-228.
187. See above v. 228-240.
188. *dālāt* = *ardhānte*; compare SSR. 4, 225.
189. SSR. 4, 227 reads *rājī*.
190. For the six types of *pratimaṇṭha* see ch. 12, 99f.
191. According to Kallinātha, commenting upon SSR. 4, 226, the names of the composer, the principal character and the composition itself are mentioned in the *ābhoga*. See also KuSR. 2, 4, 3, 88.
192. The oldest collection of *gāthā* in a vernacular language is Hāla's Gāthāsattasāī, an anthology of ancient Mahārāṣṭra lyrics dating from the third to the seventh century A.D. The commentaries mention 112 to 384 composers of the music to these poems. Bhūvanapāla mentions the names of 384 composers. This proves that these lyrics must have been very popular love songs. See M. Tieken, A formal type of arrangement in the vulgata Gāthāsattasāī, in: Stud. Ind. Iran. 4 (1978), p. 111-130; the same, De nectar van de liefde (Dutch): Hāla's Sattasāī, Klassieke liefdespoëzie uit India, vertaald en ingeleid, Amsterdam 1981.
193. For varieties of the *gāthā* metre compare Vṛttajātisamuccaya of Virahāṅka IV, 1-8, ed. by H. D. Velaṅkar, in: JBBRAS 5 (1929), p. 84f.
194. According to Kallinātha, commenting upon SSR. 4, 233, *dodhaka* is a Sanskritization of *doha*, which is the Prākrit equivalent of *dvipatha*. See the definition of the *dohaḍa* song, v. 512 below. The basic structure of the *dodhaka* metre is: S I I S I I S I I S S (three *bha*-feet plus two *guru*). See Vṛttaratnākara 3, 34; BhN. 16, 27 (Ghosh); Chandomañjarī 251.
195. For a definition of this "crown-phrase" (*śikhā* = *śikhāpada*) see v. 200f. of this chapter.
196. According to Kallinātha, commenting upon SSR. 4, 240, the number of *mātrā* in the two lines may be exchanged, i.e. the first line gets the number of *mātrā* of the second line and vice versa.
197. Kallinātha on SSR. 4, 181, however, states that the *udgrāha* and the *dhruva* have words of praise, whereas the *ābhoga* has regular words.
198. For the *tāla tryaśravarṇa* (I o o I I or: I o o I I S) compare ch. 12, 71.
199. For the *tāla caturaśravarṇa* (S I o o S) see ch. 12, 73.
200. For the *tāla miśravarṇa* (o o o ò o o o ò o o o ò S̀ S o o S I S) see ch. 12, 74.
201. For the poetical metre named *vṛtta* (S I S I S I S I S I S I S I S I S I) see Vṛttaratnākara 3, 101, p. 107; Chandomañjarī 2, 208.
202. According to SSR. 4, 247 and KUSR. 2, 4, 3, 123 these tone syllables are optional.
203. For the poetical metre *pramāṇikā* (I S I S I S I S) compare Vṛttaratnākara 3, 19, p. 54; Chandomañjarī 2, 20. In BhN. 16, 15f. (Ghosh) this metre is called *mattaceṣṭita*.

204. *sama* = "equal" means: All lines of a stanza or couplet have the same metrical structure.
205. *ardhasama* = "semi-equal" means: The two halves of a stanza have an identical metrical structure.
206. *viṣama* = "unequal" means: All lines of a stanza have a different metrical structure. Compare *sama*, *ardhasama* and *viṣama* in BhN. 15, 40-41 (Ghosh).
207. For the poetical metre *dvipadī* (S S S S I I S I I S I I S I I S I I S) see K. on SSR. 4, 246; Prākṛta Paiṅgalam I, 152f.; Hemacandra, Chando'nuśāsana IV, 56.
208. Compare K. on SSR. 4, 205; KuSR. 2, 4, 3, 149; Vṛttaratnākara 2, 11; Chandomañjarī 6, 12.
209. See v. 423-426 of this chapter.
210. For the *tāla kanduka* (I I I I S) see ch. 12, v. 108.
211. The *pavana* variety arises from a division of the 30th *guru*; the so-called *ravi* variety from a division of the 29th *guru*; the *dhanada* variety from a division of the 28th *guru*, etc.
212. See above v. 405-412.
213. For the *tāla gajalīla* (I I I Ì) see ch. 12, 64.
214. Just as in the case of the *hayalīla* (see above v. 407-410) there are four ways to set the *gajalīla* poem to music, viz.: 1. the first half of the verse in a *tāla*, the second half without a *tāla*; 2. the first half without a *tāla*, the second half in a *tāla*; 3. both halves in a *tāla*; 4. both halves in a *tāla*, the first half containing tone syllables, while the second half has words of praise. According to KuSR. 2, 4, 3, 108 and K. on SSR. 4, 212f. the *gajalīla* has a fifth variety, i.e. a prose variety, which is not mentioned in the Saṅgītaśiromaṇi.
215. i.e. *udgrāha*, *dhruva* and *ābhoga*.
216. In Prākrit there are poems the stanzas of which contain three different poetical metres. KuSR. 1, 3, 3, 24-26 mentions the following set of three metres constituting a *tribhaṅgi*: *khañja* (4 + 4 + 5 morae), *upakhañja* (6 + 4 + 3 morae) and *khañjika-avalambaka* (6 + 4 + 4 morae), but states that the *tribhaṅgi* may also have three other beautiful metres of any kind. H. D. Velaṅkar, Prākṛta and Apabhraṃśa metres, in: JBBRAS 23 (1947), p. 1, mentions four other *tribhaṅgi* combinations, X, 2: *mātrā* + *dohā* + *ullāla*; X, 3: *dvipadī* + *khaṇḍa* + *gīti*; X, 5: *dvipadī* + *avalambaka* + *gīti* (according to KuSR. 1, 3, 3, 18 this variety is a *dvipadikā tribhaṅgi*); X, 6: *mañjari* + *khaṇḍitā* + *gīti*).
217. For the missing definition of the third type of *tribhaṅgi* compare KuSR. 2, 4, 4, 53 and SSR. 4, 283 with comm.
218. For the *tāla tribhaṅgi* (I I S S) see ch. 12, 75.
219. For the structure of *tribhaṅgi* as a single poetical metre see above v. 474 and H. D. Velaṅkar, Prākṛta and Apabhraṃśa metres, in: JBBRAS 22 (1946), p. 25, no. III, 183: 4 x 7, 2 S, the *ja*-feet being avoided; also: 10 + 8 + 8 + 6; compare Prākṛta Paiṅgalam I, 194.
220. The musical metre (*tāla*) is apparently used throughout these compositions, whereas the other phrasal elements are used one after another.

221. The five phrasal elements are used one by one, but in a special order that is characteristic of each of the five compositions. Compare KuSR. 2, 4, 4, 43: *pañcabhaṅgi*; 2, 4, 4, 5: *pañcānana*; 2, 4, 4, 49: *umātilaka*; 2, 4, 4, 3: *śrīraṅga* and 2, 4, 4, 4: *śrīvilāsa*. See also SomMS. 4, 16, 42f.

222. Strictly speaking a *vastu* type of composition is only based on regular words (*pada*) and a musical metre (*tāla*). See v. 8 of this chapter. In this case, however, in each episode the *tāla* is combined with one of the other five phrasal elements, such as, tone syllables (*svara*), regular words (*pada*), words of praise (*viruda*), drum syllables (*pāṭa*) and invocatory syllables (*tena*).

223. The *ābhoga* is not composed in the usual way, with words mentioning the names of the composer, the main character and the composition itself, but it has, in addition to these words, some words of praise (*viruda*). See the definition of the *rāgakadamba*, v. 394f. of this chapter.

224. I am not able to find a definition of this poetical metre. BhN. 16, 71f. (Ghosh), describes a metre named *śarabhalalita* (SSSSIIIIISSISS). But this metre does not correspond to the example given SomMS. 4, 16 337. I could not detect any particular metre in these eight lines.

225. As against the compositions that are part of a suite, these separate (*prakīrṇa* or *viprakīrṇa*, lit. "scattered") compositions are meant to be performed as single items. For a definition see v. 54 of this chapter.

226. For the *tāla jayaśrī* (S I S I S) see ch. 12, 86.

227. In modern South Indian music practice this type of song is called *jayamaṅgalam*.

228. For the *tāla jaya* (I S I I o o S̀) see ch. 12, 73.

229. According to Kallinātha, commenting upon SSR. 4, 277, the *udgrāha* contains invocatory syllables (*tena*) and tone syllables (*svara*), whereas the *dhruva* has drum syllables (*pāṭa*) and regular words (*pada*), while the *ābhoga* only contains regular words.

230. For the *tāla vijaya* (S̀ S S̀ I) see ch. 12, 97.

231. For the second *vijaya* composition see v. 682-688 of this chapter.

232. This auspicious song was probably performed in order to increase one's happiness (*harṣa-vardhana*).

233. Just as the previous song this may also have been an auspicious composition. In this case, the song was probably sung "to increase one's prosperity" (*śrīvardhana*).

234. For the *tāla siṃhalīla* (I o o o I) see ch. 12, 68.

235. According to Kallinātha, commenting upon SSR. 4, 279f., the tone syllables and the drum syllables are used in the *udgrāha*, the words of praise and invocatory syllables in the *dhruva*, whereas the *ābhoga* has regular words.

236. According to Kallinātha, commenting upon SSR. 4, 280, the regular words are used in the *udgrāha*, the drum syllables in the *dhruva*, whereas the *ābhoga* has separate regular words.

237. For the *tāla haṃsalīla* (I Ì) see ch. 12, 64.

238. Kallinātha, commenting upon SSR. 4, 278f., states that the first two lines constitute the *udgrāha*, the second two the *dhruva*, while the *ābhoga* has separate regular words mentioning the name of the composer, etc.

239. As against the Sanskrit *dodhaka* (= *dvipatha*, see above v. 438-442) with its fixed arrangement of long and short syllables (SII SII SII SS) the Apabhraṃśa *dohaḍa* (also *dohaḍikā* or *dohaka*, in later North Indian languages called *dohā* or *duhā*) was free in this respect, while only the number of morae in its four lines was fixed on 13, 11, 13 and 11. Besides, the vernacular *dohaḍa* had a characteristic that was not found in Sanskrit metres, i.e. the rhyme at the end of the second and the fourth line of a stanza. Compare Chandomañjarī 6, 16 and Prākṛta Paiṅgalam 178. For examples of the *dohā* in old Rājasthānī (Mārvārī) see Ch. Vaudeville, Les Duhā de Ḍhola-Mārū, Pondichéry 1962. Other early examples of *dohā* can be found in: Prabandhacintāmaṇi (Muñjaprabandha) of Merutuṅgācārya; Kumārapālapratibodha of Somaprabha and in Hemacandra's Prākrit Grammar, Siddhahemaśabdānuśāsana ch. 8.

240. While the ancient Sanskrit *dodhaka* or *dvipatha* was sung without a *tāla* or in any *tāla* whatsoever (see above, v. 438-440), the vernacular *dohaḍa* was sung in the *tāla krīḍā* (o ò). Compare ch. 12, 92-93.

241. According to Kallinātha, commenting upon SSR. 4, 286, the regular words are used in the *udgrāha*, the tone syllables in the *melāpaka* and the words of praise in the *dhruva*. The other commentator, Siṃhabhūpāla, states that these phrasal elements should respectively be used in the *udgrāha*, the *dhruva* and the *ābhoga*. The Saṅgītaśiromaṇi and KuSR. 2, 4, 4, 10 mention in this case a different order of the phrasal elements, which is also found SomMS. 4, 16, 30-33. The latter author further states that in a *svarāṅka* song the main character should be the beloved, a god or a king. Kallinātha on SSR. 4, 286 says that this composition should be sung in the *rāga mālavaśrī*.

242. For the *tāla siṃhavikrama* (S S S I Ṡ I S Ṡ) see ch. 12, 61. The twelfth century musicologist Haripāla states in his Saṅgītasudhākara, Madras ms. p. 97, that the *siṃhavikrama* was composed by the experts in prose or in verse.

243. Compare Velaṅkar, Classified List III, 49 referring to HemChand. 5, 28; Kavidarpaṇa 2, 21; RājChand. 5, 16 and 19. See also KuSR. 1, 3, 3, 32.

244. Compare Velaṅkar, o.c., 64, referring to HemChand. 5, 29; RājChand. 5, 17 and SvayChand. 6, 161, has a different arrangement of the seventeen morae, viz.: 6 + 4 + 4 + 3.

245. Velaṅkar, o.c., 134, referring to HemChand. 5, 25; Kavidarpaṇa 2, 25 and RājChand. 5, 18, has a different arrangement of the twenty-four morae, viz.: 6 + 4 + 4 + 4 + 6, which is also found KuSR. 1, 3, 3, 30.

246. According to Kallinātha, commenting upon SSR. 4, 282cd the *kanduka* was a variety of the *gāthā*; compare v. 436-438 of this chapter. Kallinātha mentions three lines, which means that the *kanduka* was in fact a *tripadī gāthā* rendered in the *tāla kanduka*. Besides, this author states that the first line, consisting of regular words, and the second line, consisting of drum syllables, constitute the *udgrāha* (K. on SSR. 4, 282ab), while the third line, consisting of words of praise, constitutes the *dhruva*. In his opinion, the *ābhoga* of the *kanduka* has separate, regu-

lar words and the *udgrāha* functions as its conclusion.

247. For the *tāla kanduka* (I I I I S) see ch. 12, 108.

248. The poetical metre *paddhaḍī*, also called *paddhatikā* or *pajjhaṭikā*, is a metre composed of four lines, each having sixteen morae as a result of a free arrangement of long and short syllables with a final *guru*, avoiding the *ja*-foot (I S I), and having coupled end rhyme. See v. 536 below. Compare K. on SSR. 4, 295. See also Velaṅkar, Classified List III, 40, referring to RatnChand. 36; HemChand. 6, 30; Prākṛta Paiṅgalam 1, 125; RājChand. 5, 173.

249. The oldest collection of *caryā* songs that has come down to us is the Caryāgītikośa, composed by Buddhist monks in the period of the tenth to the twelfth century A.D. Compare P. C. Bagchi and Ś. B. Śāstrī, Caryāgītikośa of Buddhist Siddhas, Santiniketan 1956, as well as Nilratan Sen, Caryāgītikośa (facsimile edition), Indian Institute of Advanced Studies, Simla 1977. For the names of its twenty-three composers, among whom Kāḥna (= Kṛṣṇācārya) and Saraha are the most prominent, see Nilratan Sen, Early Eastern New Indo-Aryan Versification, A Prosodical Study of Caryāgītikośa, Simla 1973, p. 5. According to this author, o.c., p. 13, most of the songs of this collection, i.e. thirty-six out of forty-seven, are in the *pādākulaka* metre, a 16-moric metre in four lines, which closely resembles the *paddhaḍī* metre. Both these metres have end rhyme in their two pairs of lines, while their syllabic arrangement is quite free, although in *paddhaḍī* the *ja*-foot (I S I) is avoided. A. A. Bake and S. Das Gupta discovered *caryā* songs that were still sung by Buddhist monks in monasteries in Nepal. Their collected materials of these so-called *cacā* songs are being preserved in the Dept. of Bengali of the Calcutta Univ. and in the British Institute of Recorded Sound in London.

250. For the *tāla dvitīya* (o o I) see ch. 12, 59. Regarding the other *tāla* that could be used in this song Kallinātha, commenting upon SSR. 4, 293, says that another *tāla* having the same number of *mātrā* might be taken.

251. Feet of the *rati* type have two elements, viz.: SS, IS, SI or II; see SSR. 4, 65f.

252. Feet of the *kāma* type have three elements, viz.: SSS, ISS, SIS, IIS, SSI, ISI, SII or III; compare SSR. 4, 64f.

253. Although this verse has four lines, it is called "three-liner" (*tripadī*), because in practice the extremely short first two lines, which only have two feet each, are taken together as one line of four feet. See K. on SSR. 4, 268-270. According to Kallinātha the first two lines constitute the *udgrāha*, the last two the *dhruva*, whereas the *ābhoga*, not mentioned by the SSR. itself, presumably had its own regular words. SSR. 4, 270 states that the *tripadī*, which was sung without *tāla*, was composed in the *karṇāṭa bhāṣā*, i.e. the old Kannaḍa language.

254. In the technical texts on Prākrit and Apabhraṃśa metres the *catuṣpadī* is described as a metre the four lines of which each have thirty morae, arranged in seven four-*mātrā* feet plus a final long syllable (*guru*). Compare Velaṅkar, Classified List III, 168, referring to Prākṛta Paiṅgalam 1, 97; RatnChand. 37. The musicological works,

however, reflect a different theory. See KuSR. 1, 3, 3, 64f.; 2, 4, 4, 42; SSR. 4, 271f., corresponding to our text. Unfortunately, the example of SomMS. 4, 16, 284f. is not very clear. According to Kallinātha, commenting upon SSR. 4, 271f., the first half of the verse, i.e. the first two lines, ending with tone syllables, constitute the *udgrāha*, the latter half, i.e. the last two lines, ending with invocatory syllables, the *dhruva*, while the *ābhoga* has regular words. Elements such as musical metre, drum syllables and words of praise are not used in this song. The old Gujarātī poem Nemināthacatuṣpadikā, composed by Vinayacandrasūri, which has been handed down in a manuscript dated 1301 A.D., contains forty stanzas in a *catuṣpadī* (*caupāī*) metre of which the four lines each have fifteen morae and are linked by coupled end rhyme. Compare G. Baumann, Drei Jaina-Gedichte in Alt-Gujarātī, Wiesbaden 1975.

255. According to Kallinātha, commenting upon SSR. 4, 295, these lines constitute a non-controversial or unproblematic text.
256. Siṃhabhūpāla, commenting upon SSR. 4, 295, obviously follows a different reading of the basic text, since he mentions coupled end rhyme, whereas Kallinātha prescribes, in conformity with the Adyar edition of the SSR., one uniform end rhyme for the whole stanza.
257. For the *paddhaḍī* metre see note 248.
258. According to Kallinātha, commenting upon SSR. 4, 295, the first half of the stanzas, consisting of words of praise in combination with tone syllables, constitutes the *udgrāha*, while the latter half, which combines words of praise with drum syllables, makes the *dhruva*, whereas the *ābhoga* should have separate words.
259. Just as the afore-mentioned *caryā*, *tripadī* and *catuṣpadī*, the *paddhaḍī* was composed in one of the vernacular languages.
260. As against the *tripadī* and the *catuṣpadī*, which had no *tāla*, the *paddhaḍī* was rendered in a *tāla* like the *caryā*. Kallinātha, commenting upon SSR. 4, 295, states that the *paddhaḍī* was based on five phrasal elements, since the invocatory syllables were not used. The *tāla*, however, was used.
261. The reading of v. 539ab is not clear, since this line is only available in the Bikaner ms. Kallinātha, commenting upon SSR. 4, 276, states that the first two lines constitute the first half of the composition and the next three lines the second half.
262. For a definition of the *dohaka* (= *dohaḍa*) see v. 512 of this chapter. Siṃhabhūpāla on SSR. 4, 276 and KuSR. 2, 4, 4, 39 also read *dohaka*, but the SSR. itself and its comm. Kallinātha mention in this connection the *dodhaka*. See above, v. 438-450.
263. SSR. 4, 276 and the comm. K. and S. place the *dokaka* (*dodhaka*) at the end of the second half of the song. See also KuSR. 2, 4, 4, 39.
264. In this connection the term *vastu* does not denote a whole class of songs as described in v. 8 of this chapter, but a particular type of song of the *prabandha* class, the *pañcapadī* (lit. "five-liner"). It is based on one of the seven types of the poetical metre *raḍḍā* or *vastu* mentioned Prākṛta Paiṅgalam 1, 136 and 141, i.e. the fifth type called *bhadrā*, which has five lines (15 + 12 + 15 + 12 + 15 morae) of the

bhadrā-mātrā plus four lines (13 + 11 + 13 + 11 morae) of the *dohā*.

265. For the structure of the *kāma* foot see above note 252.
266. The *bāṇa* type of metrical foot contains four syllables. SSR. 4, 65f. mentions all possible varieties of this type of foot, viz.: SSSS, ISSS, SISS, IISS, SSIS, ISIS, SIIS, IIIS, SSSI, ISSI, SISI, IISI, SSII, ISII, SIII and IIII.
267. In this case *nāda* = *sthāyisvara*. Compare K. on SSR. 4, 274.
268. If, in respect of word rhyme (*yamaka*) line 1 corresponds to line 2 and line 3 to line 4, the metre is called *maḍilla*, whereas *aḍilla* has uniform rhyme in its four lines. See Chandaḥkośa of Ratnaśekhara 41a; Vṛttajātisamuccaya of Virahāṅka IV, 33f.; Prākṛta Paiṅgalam I, 127; Svayambhūcchandas of Svayambhū IV, 32. As against the other authors the Kavidarpaṇa II, 21b and Hemacandra, Chando'nuśāsana V, 30 state that the *aḍilla* has double word rhyme, while the *maḍilla* has single rhyme. Uniform plain syllabic rhyme in all the four lines is found in the *bhinnamaḍilla*. Compare W. Schubring in his notes to Ratnaśekhara's Chandaḥkośa 41; see Beiträge zur indischen Verskunde, in: ZDMG 75 (1921), p. 103.
269. According to Prākṛta Paiṅgalam I, 127, the *ja*-foot (I S I) is not used in this metre and at the end of its lines always a double *laghu* is found.
270. This is most probably an abbreviation of Saṅgītacūḍāmaṇi. See above, note 18 of this chapter.
271. The *caturaṅga* is still practised in Odissi music; see K. Pattanaik, Odissi Music, in: JMAM 29 (1958), p. 89.
272. Kallinātha, on SSR. 4, 281, explains that the regular words constitute the *udgrāha* section, while the *dhruva* has only tone syllables.
273. For the structure of the metre *daṇḍaka* see KuSR. 1, 3, 2, 3: two *na*-feet (I I I) plus seven *ra*-feet (S I S). See also K. on SSR. 4, 281.
274. According to Kallinātha, commenting upon SSR. 4, 278, the *tripatha* has three lines of which the first, based on drum syllables, and the second, consisting of words of praise, constitute the *udgrāha*, while the third line, based on tone syllables, constitutes the *dhruva*, whereas the *ābhoga* has separate words. This type of song is still used in the music of Orissa; see K. Pattanaik, Odissi Music, p. 89.
275. For this poetical metre of thirty-eight morae see also Velaṅkar, Prākṛta and Apabhraṃśa metres, I, 86. The extra long line in v. 560 is also found Bharatakośa, p. 727, quoting Jagadekamalla.
276. For the *tāla siṃhavikrama* (S S S I S̀ I S S̀) see ch. 12, 61.
277. According to Kallinātha, commenting upon SSR. 4, 285, the first musical episode (*gītakhaṇḍa*), containing regular words and words of praise, is the *udgrāha*, the second and the third episode, respectively containing drum syllables and invocatory syllables, constitute the *dhruva*, while the *ābhoga* has separate words.
278. K. on SSR. 4, 297 elucidates that the *udgrāha* has regular words and the *dhruva* has words of praise, while the *ābhoga* contains separate words.
279. SomMS. 4, 16, 369 mentions four phrasal elements, that is to say, drum syllables, invocatory syllables, words of praise and regular words, and says that the *vīraśrī* may be composed in prose or verse.

280. Kallinātha and Siṃhabhūpāla, commenting upon SSR. 4, 297f., also mention the *rāga kaiśikī* in connection with this type of song, but KuSR. 2, 4, 4, 64 refers in this case to the graceful dramatic style (*kaiśikī vṛtti*). For the structure of the *rāga kaiśikī*, which is a variety (*bhāṣā*) of the ancient fundamental *rāga śuddhapañcama*, see ch. 11, 129-131, interpolation; compare KuSR. 2, 2, 1, 861-864 and SSR. 2, 2, 170f.

281. According to KuSR. 4, 297f. the tone syllables may occur at the end or in the middle of a regular word phrase.

282. For the *tāla niḥsāruka* (I I) see ch. 12, 64.

283. The traditional Indian spring festival, the *vasantotsava*, is celebrated on the full moon day of the Hindu month *Caitra* (March-April). The *caccarī* song was sung at that occasion in a special *rāga*, i.e. *vasanta*, named after the festival (cf. KuSR. 2, 4, 4, 75), or in the parent *rāga* of *vasanta*, the *rāga hindola* (cf. SSR. 4, 290). For the *rāga vasanta* see ch. 11, 162f. As against the other authors SomMS. 4, 16, 197 states that the *caccarī* should be sung during *holaka*, i.e. *holi*, the Indian carnival in the Hindu month *phālguna* (Febr.-March). According to SomMS. 4, 16, 298 this song is also sung by the actors during a dramatic performance.

284. For the *tāla caccarī* (o ò o ò o ò o ò o ò o ò o ò I) compare ch. 12, 72.

285. Velaṅkar, o.c., I, 80, mentions a poetical metre *caccarī* with thirty-seven morae a line.

286. Velaṅkar, o.c., mentions several types of the *ghaṭṭā* metre, viz.: I, 41; III, 15, 60; IV, 31, 138; VII, 25-27b; 30-32. KuSR. 1, 3, 3, 40 says that the *ghaṭṭā* (incorrectly written as *yattā*) is called *dhruvaka*, and being a *dhruva* metre, it has three forms: *ṣaṭpadī*, *catuṣpadī* and *dvipadī*. Kallinātha, commenting upon SSR. 4, 291f., explains: "When it (sc. the *caccarī* song) is performed in the *tāla krīḍā*, *ghaṭṭā* and other metres may be used. With the word etc. any other metre is meant which goes well with the performance of the *tāla krīḍā*".

287. For the *tāla krīḍā* (o ò) see ch. 12, 92-93.

288. Compare v. 542-544 of this chapter.

289. Compare v. 530f. of this chapter.

290. For a definition of the poetical metre *dvipadī* see v. 383-388 of this chapter.

291. This class of less complicated compositions had only regular words as a text and was set to a *tāla*. See v. 8 of this chapter.

292. The *rāhaḍī* was obvious a laudatory song (*stuti*; cf. SSR. 4, 296), describing heroic deeds (*vīravarṇana*; cf. SomMS. 4, 16, 197). It may be connected with a peculiar type of medieval Kannada poetry, called *ragaḷe*, which is already mentioned in the Chandombudhi, a Kannada treatise on prosody by Nāgavarma (ca. 1040 A.D.). The term *rāhaḍī* may be a Sanskritized form of the Kannada *ragaḷe*, which was in later Telugu poetry known as *ragaḍa*. In the *ragaḷe* any number of lines was permitted, but all lines should have an equal number of morae and should be arranged in rhyming pairs (couplets). The three types of *ragaḷe*, the *mandānila*, the *lalita* and the *utsāha*, respectively had sixteen, twenty and twenty-four morae a line, distributed over feet of three,

four or five morae. See A. Veṅkaṭasubbiah, Some rare metres in Sanskrit, in: Journal of Oriental Research Madras, 9, 1 (1935), p. 46-58; S. Subrahmanyan, The commonness in the metre of the Dravidian languages, Trivandrum 1977, p. 65f. and p. 439f.

293. Compare SSR. 4, 299 who acquires the sum total of 60 morae in a more complicated way.
294. In order to obtain the obligatory fourteen morae of the first and the third line Siṃhabhūpāla on SSR. 4, 301f. recommends three *ca*-feet plus a *da*-foot S S + S S + S S + S.
295. According to SomMS. 4, 16, 196 the *dhavala* was sung during marriage ceremonies.
296. Kallinātha on SSR. 4, 303f. describes the *maṅgala* metre as a series of five *ca*-feet: S S + S S + S S + S S + S S.
297. According to SomMS. 4, 16, 196 *maṅgala* songs were performed during festivals.
298. It seems that the special foot at the end of the lines of the vernacular *maṅgala vastu* consisted of two or three morae; compare Velaṅkar, o.c., in: JBBRAS 19 (1943), p. 74 quoting Hemacandra, Chando'nuśāsana 5, 39.
299. According to SomMS. 4, 16, 198 the *dantī* was a question-answer song sung in dialect by cowherds.
300. Later Indian lullabies such as the *lorī* in the North and the *lālī* in the South may be historically connected with the medieval Indian *lolī*.
301. According to SomMS. 4, 16, 197 in Mahārāṣṭra the *ovī* was sung by young women during the husking of the grain. KuSR. 2, 4, 4, 91 states that the *ovī* is sung by groups of people who are familiar with it. The great Mahārāṣṭra devotional poets Jñānadeva (1275-1296) and Nāmadeva (1270-1350) composed their *abhaṅga* hymns as sets of *ovī* stanzas, which Varakāri pilgrims used to sing in chorus. Compare C. Vaudeville, L'invocation: Le Haripāth de Dñyāndev, Paris 1969, p. 11-18.
302. For a full description of the *dohaḍa* see v. 438-440 and v. 512 of this chapter.
303. The word *ḍhollarī* may be connected with *ḍhola*, the name of the well-known barrel-shaped drum, used in Indian folk music.
304. For the *tāla jhampā* (o ò I) see ch. 12, 95.
305. For the *tāla raṅga* (o o o o S) see vh. 12, 63.
306. The text of v. 603cd and 604 is identical with SomMS. 4, 16, 361. According to KuSR. 2, 4, 4, 27 the *raṇaraṅga* may be sung in any *rāga*.
307. For the structure of the *tāla nandana* (I o o Ŝ) see ch. 12, 97.
308. KuSR. 2, 4, 4, 17 states that a *pratāpavardhana* may be sung in any *rāga* and any *tāla*. According to M. Rāmakṛṣṇa Kavi, Bharatakośa, p. 384, quoting from an unpublished version of SomMS., this song has powerful words, pleasant drum syllables, ravishing tone syllables, as well as invocatory syllables and words of praise, and may be sung in any *rāga*, in any *tāla* and in any language whatsoever; its *ābhoga* has regular words, but its conclusion is sung to drum syllables.
309. The *nanda* may be regarded as a forerunner of the modern South Indian *tānam*, which is performed by vocalists as well as instrumen-

talists as a part in free rhythm immediately after the *ālāpa*. Today it is a favourite item of the *vīṇā* players.

310. The modern North Indian *tarana* of Kathak dance and the South Indian *tillānā* of Bharata Nāṭyam resemble the medieval *nartana*, which, as its name suggests, may also have been a dance composition.

311. In Mahārāṣṭra folk ballads called *lāvaṇi*, which used to be sung as question-answer songs by groups of singers to entertain and edify the common folk, are known since the fifteenth century. In the seventeenth and eighteenth centuries, during the rule of the Marāthi kings Ekojī I (1676-1683), Śāhajī (1684-1712), Śarabhojī (1712-1728) and Tulaja I (1728-1736), these songs became very popular in Tanjore, where great *lāvaṇi* contests were held in the court. Compare S. Seetha, Tanjore as a seat of music, p. 360-366. Since no author prescribes any particular *tāla* for the medieval question-answer song *śukasārikā*, we do not know whether the *tāla* of the same name (I I S I I), mentioned JagSC. p. 30, no. 70, is connected with this song.

312. The term *vicitra* is also used by the medieval musicologists to indicate a particular variety of the *mātrā-elā* composition belonging to the pure suite (*śuddha sūḍa*). See v. 157f. of this chapter.

313. Since the definition of the *śukacañcu* song is only partly available in the Jodhpur ms. and is completely missing in the Bikaner ms., we have added relevant passages from Haripāla's Saṅgītasudhākara (twelfth century A.D.), Devanāgarī Transcript 1919-1920, Madras Government Oriental Mss. Library, p. 108: *gamakaiḥ susvaraiḥ pāṭair deśabhāṣāḥ pṛthak pṛthak gīyante yatra tālena.*

314. SomMS. 4, 16, 356 says that this song is performed in the *āditāla*, i.e. the medieval *āditāla* which consists of one single *laghu* (I = *mātrā*).

315. In Prākrit poetry *siṃhavikrānta* was a metre consisting of thirty-five *mātrā*; see H. D. Velaṅkar, Prākrit and Apabhraṃśa metres, in: JRAS 22, (1946), p. 18. But the example given by Someśvara, SomMS. 4, 16, 357, does not answer to Velaṅkar's description of the poetical metre. The *siṃhavikrānta* song was apparently not based on the poetical metre of the same name. According to SomMS. 4, 16, 358 in a *siṃhavikrānta* song two words with rhyme constitute a section (*khaṇḍa*), while drum syllables occur at the end of the words.

316. For the *tāla abhinanda* (I I o o S) see ch. 12, 104.

317. For the *tāla gajalīla* (I I I Ì) see ch. 12, 64.

318. Other *līla tāla* are: *ratilīla*, *siṃhalīla*, *haṃsalīla*, *turaṅgalīla*, *śarabhalīla* or pure *līla*. See list of *tāla*, ch. 12, 37-54.

319. For the *tāla turaṅgalīla* (o ò o o or: o o I) see ch. 12, 77-78.

320. The *pratimaṇṭha* song belongs to the class of *prabandha* compositions of the mixed suite (*sālaga sūḍa*). See v. 768-776 of this chapter.

321. For the *tāla pratimaṇṭha* (I I S or: S I I) see ch. 12, 98-99.

322. In the Indian musicology the *kīrtilaharī* was also a special variety of the *karaṇa* composition of the pure suite (*śuddha sūḍa*). See v. 224-226 of this chapter. Compare SSR. 4, 144; KuSR. 2, 4, 2, 222.

323. Compare M. Rāmakṛṣṇa Kavi, Bharatakośa, p. 818, quoting Mokṣadeva's Saṅgītasārakalikā (fourteenth century A. D.): *udgrāhasyāntimo bhāgo dhruvārdhasthānake*, "the last part of the *udgrāha* taking

the place of half a *dhruva*''.

324. For the definition of the *manṭha*, a composition of the mixed suite (*sālaga sūḍa*), see v. 761-767 of this chapter.
325. For the *pratitāla* (I o) see ch. 12, 94-95.
326. For the definition of the *rāga mālavaśrī* see ch. 11, 158f.
327. For the *tāla gārugi* (o o o ò) see ch. 12, 110f.
328. For the definition of the *rāga rāmakṛti* see ch. 11, 216f.
329. For the *tāla darpaṇa* (o o S) see ch. 12, 61.
330. For the definition of the *rāga dīpaka* see ch. 11, 168f.
331. For the *tāla śrīraṅga* (I I S I S̀) see ch. 12, 66f.
332. For the definition of the *rāga mallāra* see ch. 11, 262f.
333. For the *tāla tribhaṅgi* (I I S S) see ch. 12, 75f.
334. For the definition of the *rāga velāvalī* see ch. 11, 199f.
335. For the *tāla somavallabha* (S S S I I I o o I S S̀) see ch. 12, 124.
336. For the definition of the *rāga guṇḍakṛti* (= *goṇḍakṛti*) see ch. 11, 218f.
337. For the *tāla pārvatīlocana* (S S S I S̀ S S o o, or: S S S I o o S S o o) see ch. 12, 111f.
338. For the definition of the *rāga varāṭī* see ch. 11, 174.
339. For the *ratitāla* (I I S S) see ch. 12, 66f.
340. For the definition of the *rāga gurjarī* see ch. 11, 163f.
341. The *nandyāvarta*, a particular type of *rāgakadamba*, has already been explained before. See v. 393f. of this chapter.
342. For the *tāla śaṅkha* (o o S S̀) see Bharatakośa, p. 654, quoting Madana, i.e. Madanapāla, the author of the Ānandasañjīvana.
343. For the *tāla cakra* see Bharatakośa, p. 194, quoting Veda, the author of the Saṅgītamakaranda (I o o o I o o I o I) and Dāmodara, the author of the Saṅgītadarpaṇa (o o o o I o o o I o o I o I); compare DāmSD. (edition Tanjore 1952), p. 161: o o o o S I o o o I o o I o I and o o o o I I o o o I o o I o I.
344. For the *tāla gadā* (I I S̀) see ch. 12, 89f.
345. For the *tāla padma* (I I S) see ch. 12, 102f.
346. For the *tāla caccatpuṭa* (S S I S̀) see ch. 12, 22.
347. For the *tāla nandī* (I o o I I S S) see ch. 12, 104.
348. For the *tāla siṃhanandana* (S S I S̀ I S o o S S I S̀ I S̀ S I I 4) see ch. 12, 75f. The sign 4 indicates the *kākapāda*, i.e. the longest unit of time of ancient Indian musical metre, which equals four *laghu*.
349. For the *tāla pratāpaśekhara* (S̀ o ò) see ch. 12, 96.
350. For the four varieties of the *tāla kaṅkāla*, *pūrṇa* (o o o o S I), *khaṇḍa* (o o S S), *sama* (S S I) and *viṣama* (I S S) see ch. 12, 104-106.
351. For the *tāla somavallabha* see note 335.
352. For the *tāla raṅgavibhūṣaṇa* (= *raṅgabhūṣaṇa*: S S I I S̀) see Bharatakośa, p. 918, quoting Somarājadeva, i.e. Someśvara, the author of the encyclopedia Mānasollāsa.
353. For the definition of the *rāga vasanta* see ch. 11, 162f.
354. For the *rāga gurjarī* see note 340.
355. For the definition of the *rāga deśākhyā* see ch. 11, 177f.
356. For the definition of the *rāga toḍī* see ch. 11, 173f.
357. For the definition of the *rāga pañcama* see ch. 11, 161.
358. For the definition of the *rāga dhannāsikā* = *dhanyāsī* see ch. 11, 179f.

359. For the definition of the *rāga mālavakaiśika* see ch. 11, 68-70.
360. For the *tāla cācapuṭa* (S I I S) see ch. 12, 24f.
361. The term *kunda* is also used to indicate the fourth type of the *pratimaṇṭha* song of the mixed suite (*sālaga sūḍa*); see v. 774 of this chapter. Compare SSR. 4, 340-342 and KuSR. 2, 4, 2, 459.
362. For the *pratitāla* (I o) see ch. 12, 94f.
363. For the *jayatāla* (I S I I o o Ṡ) see ch. 12, 73.
364. For the *tāla pūrṇa kaṅkāla* (o o o o S I) see ch. 12, 104f.
365. For the definition of the *rāga kaiśikī* see ch. 11, 136.
366. According to KuSR. 2, 4, 4, 18 this introductory song is composed in the graceful dramatic style (*kaiśikī vṛtti*).
367. KuSR. 2, 4, 4, 20 also mentions compositions of the *śuddha sūḍa* class.
368. The modern equivalent of the ancient *dhammāli* is the North Indian *dhamār* song, which is also associated with the Holi festival. The words *dhammālī* and *dhamār* probably derive from the root *dham*-, "to blow". During the Holi, the Indian carnival celebrated in the Hindu month Phālguna (Febr. -March), people blow red-coloured water to each other through special pipes.
369. For the *tāla yatilagna* (o I) see ch. 12, 68.
370. For the *ekatālī* (o) see ch. 12, 107. It is obvious that the medieval *dhammālī* was sung in simpler musical metres than its modern counterpart, the *dhamār*, which is performed in the intricate *tāla dhamār* (3 + 2 + 2 + 3 + 2 + 2). The *tāla* of the *dhammālī*, i.e. *yatilagna* (o I) and *ekatālī* (o), respectively correspond to the modern South Indian *tāla rūpaka* and *catusra eka*.
371. See above note 353.
372. The term *lahacārī* may be explained as *lahari-cārī*, "moving like a wave". Since the stanzas of this song are sung in different speeds, one gets the impression of an unsteady, wave-like movement.
373. For the *ekatālī* see note 370.
374. For the *tāla kuḍukka* (o o I I) see ch. 12, 105f.
375. For the *tāla yatilagna* (o I) see note 369.
376. For the *aḍḍatāla* (o I I or: I o o) see ch. 12, 117.
377. For the *rāga bhairavī* see ch. 11, 258f.
378. For the *rāga mallāra* see note 332.
379. For the *rāga vasanta* see note 353.
380. For the two types of the *rāga gauḍī* see ch. 11, 246-249.
381. For the *rāga rāmakṛti* see note 328.
382. For the *rāga dhanyāsī* see note 358.
383. In this connection *pada* is used instead of *pāda*, which is an equivalent of *aṅghri*, meaning "line of a stanza".
384. For the *tāla jayamaṅgala* (I I S I I S) see ch. 12, 87f.
385. There are two types of this *rāga*. For *śrīrāga* as a derivative (*rāgāṅga*) of *ṭakka* see ch. 11, 183f.; for *śrīrāga* as a basic melodic form (*grāmarāga*) see ch. 11, 111-113.
386. For the *tāla śrīnandana* (= *śrīnandavardhana*: S I I Ṡ) see ch. 12, 114; SSR. 5, 299 and Bharatakośa, p. 680, quoting Kumbhā, the author of the Saṅgītarāja.
387. For the *rāga pañcama* see note 357.

388. For the *tāla vīravikrama* (I o o S) see ch. 12, 63.
389. For the *rāga vasanta* see note 353.
390. For the *tāla somavallabha* see note 335.
391. For the *rāga karṇāṭagauḍa* see ch. 11, 254.
392. For the *tāla ṣaṭpitāputra* (S̀ I S S I S̀) see ch. 12, 25-27.
393. For the *rāga naṭṭanārāyaṇa* see ch. 11, 170f.
394. For the interpolation see KuSR. 2, 4, 4, 84-86.
395. There are two types of *vijaya*; the first type is discussed v. 502f. of this chapter.
396. For the *tāla jñānaguru* (o I S S̀) see ch. 12, 128.
397. For the *tāla abhinanda* see note 316.
398. For the *tāla turaṅgalīla* see note 319.
399. For the *tāla nāndī* see note 347.
400. For the *tāla darpaṇa* see note 329.
401. For the various types of the *tāla maṇṭha(ka)* see ch. 12, 79-85.
402. For the *rāga mallāra* see note 332.
403. The definition is incomplete, since part of the text is missing in both mss. (J and B).
404. For the *tāla caccatpuṭa* see note 346.
405. For the *tāla maṇṭha* see note 401.
406. For the *tāla tripuṭa* (= *aḍḍatāla*) see note 376.
407. Obviously *kedāra* was an abbreviation of *kedāragauḍa*, the name of a variety of the *rāga turuṣkagauḍa*. See ch. 11, 252f.
408. For the *tāla cācapuṭa* see note 360.
409. For the *tāla pratimaṇṭha* see note 321.
410. For the *tāla maṇṭha* see note 401.
411. For the *tāla pārvatīlocana* see note 337.
412. For the *tāla siṃhanandana* see note 348.
413. For the *tāla siṃhavikrīḍita* (I S̀ S I S̀ S I S̀ S I S̀) see ch. 12, 72.
414. For the *rāga kedāra* see note 407.
415. For the *tāla maṇṭha* see note 401.
416. For the *tāla siṃhanandana* see note 348.
417. For the *tāla mallikāmoda* (I I o o o o) see ch. 12, 87.
418. The text describing the *maddanavallabha* song is only available in the Jodhpur ms.
419. For the *tāla lakṣmīśa* (o ò I S̀) see ch. 12, 114.
420. For the *tāla jayaśrī* (S I S I S) see ch. 12, 86.
421. For the *tāla maṇṭha* see note 401.
422. For the *tāla śrīraṅga* see note 331.
423. The text describing the *śrīprada* song is only available in the Jodhpur ms.
424. For the *tāla mukunda* (I o o I S) see ch. 12, 109f.
425. For the *tāla maṇṭha* see note 401.
426. For the *rāga pañcama* see note 357.
427. See note 401.
428. For the *tāla vīravikrama* se note 388.
429. In the medieval popular music (*deśī*) the *yati* of traditional music was called *dharaṇi*. For a definition of this principle see ch. 12, 185-189.
430. For the *tāla caccatpuṭa* see note 346.

431. See note 401.
432. See note 429.
433. In this case most probably the three types of *varṇatāla* are meant, viz.: *tryaśra varṇa* (I o o I I or: I o o I I S), *caturaśra varṇa* (S I o o S) and *miśra varṇa* (o o o ò o o o ò o o o ò S̀ S o o S I S). See ch. 12, 71-75.
434. For the *tāla tripuṭa* (= *aḍḍatāla*) see note 376.
435. For the *mallatāla* (I I I I o ò) see ch. 12, 108f.
436. For the *tāla yatilagna* see note 369.
437. For the *pratitāla* see note 362.
438. For the *tāla jhampā* (o ò I) see ch. 12, 95.
439. For the *tāla cācapuṭa* see note 360.
440. For the *tāla sampakkeṣṭāka* (S̀ S S S S̀) see ch. 12, 28f.
441. For the *tāla maṇṭha* see note 401.
442. According to v. 775f. of this chapter the two four-*mātrā* types of *pratimaṇṭha tāla* (S I I and I I S) are neither used in the *pratimaṇṭha* song nor in the *maṇṭhaka* songs. This means that in this case two of the following *pratimaṇṭha tāla* may be chosen, i.e. S or o ò I I or I I Ì or I Ì I. See v. 770-774 of this chapter.
443. See note 434.
444. The term *prayoga* is used here to specify the term *ālāpa*. In this case the *rāga-ālapti* or *gamaka-ālapti*, i.e. the improvised melodic development of the *rāga* with embellishments of the individual notes, is meant. A full description of this type of *ālapti* as well the other type, the *rūpaka-ālapti*, is given ch. 14, 191-206.
445. For the *tāla ṣaṭpitāputra* see note 392.
446. See note 434.
447. For the *rāga gurjarī* see note 340.
448. For *śrīrāga* see note 385.
449. For the *tāla krīḍā* (o ò) see ch. 12, 93.
450. For the *tāla caccarī* see note 284.
451. For the *rāga vasanta* see note 353.
452. For the two types of the *rāga lalitā* see ch. 11, 127-131.
453. For the first *rāga saurāṣṭrī* see ch. 11, 312f.
454. The definition of the *pañcasara maṇṭha* song is missing in both ms. (Jodhpur and Bikaner).
455. For the medieval *āditāla* (I) see ch. 12, 58f.
456. For the *tāla kuḍukka* see note 374.
457. For the *rāga mallāra* see note 332.
458. For the *tāla gajalīla* see note 317.
459. For the *tāla yatilagna* see note 369.
460. For the *tāla rāsaka* = medieval *āditāla* see note 455.
461. For the *rāga bhairava* see ch. 11, 185.
462. For the *tāla pratimaṇṭha* see note 321.
463. For the *pratitāla* see note 362.
464. For the *tāla tripuṭa* see note 434.
465. For the *rāga someśvara* (= *soma*) see ch. 11, 113f.; compare Bharatakośa, p. 741.
466. For the varieties of the *tāla kaṅkāla* see note 350.
467. For the *rāga varāṭī* see note 338.

468. For the *tāla pratāpaśekhara* see note 349.
469. For the *rāga deśākhyā* see note 355.
470. For the *rāga deśakāra* (= *deśī*) see ch. 11, 181f.
471. For the *tāla pratāpaśekhara* see note 349.
472. For the *tāla pratimaṇṭha* see note 321.
473. For the *tāla jhampā* see note 438.
474. See v. 30 of this chapter.
475. For a definition of the *vastu* see v. 8 of this chapter.
476. For the medieval *āditāla* see note 455.
477. For the *tāla niḥsāru* (I I I o o I I I o o or I o o I compare ch. 12, 64f.
478. For the *tāla pratimaṇṭha* see note 321.
479. For the *tāla hayalīla* (= *turaṅgalīla*) see note 319.
480. For the *tāla krīḍā* see note 449.
481. For the *tāla laghuśekhara* (Ì) see ch. 12, 96.
482. For the *tāla jhampā* see note 438.
483. For the *tāla niḥsāru* see note 477.
484. For the *ekatālī* see note 370.
485. For the *tāla pratimaṇṭha* see note 321.
486. See note 321.
487. For the *tāla dvitīya* (o o I) see ch. 12, 59.
488. For the medieval *āditāla* see note 455.
489. For the *tāla krīḍā* see note 449.
490. For the *ekatālī* see note 370.
491. For the *tāla pratimaṇṭha* see note 321.
492. For the six types of the *tāla maṇṭha* see note 401.
493. For the *tāla pratimaṇṭha* see note 321.
494. For the *tāla niḥsāru* see note 477.
495. For the six types of the *tāla aḍḍatāla* used in the mixed suite (*sālaga sūḍa*) see ch. 12, 117-119.
496. For the *rāsaka* (= medieval *āditāla*) see note 455.
497. For the *ekatālī* see note 370.
498. The *ālāpa* is sung to the vowels of the Sanskrit alphabet *a*, *ā*, etc.
499. For the *tāla krīḍā* see note 449.
500. This is apparently one of the less known, lighter musical forms, which differed from the *rūpaka* technique of variation discussed v. 799-812.
501. For the *tāla yati* (= *yatilagna*) see note 369.
502. The interesting description of the various types of *rūpaka*, the arrangements of an existing composition, proves that the famous technique of variation shown in modern Indian music practice was already known in medieval Indian music.
503. For the various performance techniques and technical phrases (*sthāya*) see the miscelaneous chapter (14).
504. For the various types of vibrato and other musical embellishments (*gamaka*) see ch. 14.
505. For the seven types of loan phrases in a *rāga* see ch. 14, 128-137.
506. For a definition of the *yati*, in popular music known as *dharaṇi*, see ch. 12, 187-189.

NOTES TO CHAPTER XIV: MISCELLANY (*prakīrṇa*)

1. See Synopsis v. 39-43 and ch. XIII, v. 1.
2. *vaśyakaṇṭha* = *āyattakaṇṭha*; compare Siṃhabhūpāla on SSR. 3, 15: *āyattakaṇṭha* = *svādhīnakaṇṭha*.
3. Compare v. 206-208 of this chapter.
4. Siṃhabhūpāla, commenting upon SSR. 3, 17 explains *sughaṭa* by quoting Pārśvadeva: *svaro varṇaś ca tālaś ca vyaktaṃ ghaṭayati trayam, śobhanadhvanisaṃyuktaḥ sughaṭaṃ taṃ pracakṣate*: "One calls someone a distinct performer, when he distinctly performs the three elements, i.e. the individual notes, the melodic line and the musical metre with a beautiful vocal sound". This verse is not found in the available edition of Pārśvadeva's Saṅgītasamayasāra, Trivandrum Sanskrit Series 87, Trivandrum 1925.
5. *mañjuladhvani* = *hṛdayaśabda* = *ramaṇīyaśabda*; cf. S. on SSR. 3, 13.
6. S. on SSR. 3, 15 explains *sāvadhāna* as *śrutiniścayajña*, "one who is able to fix the intonation [of the notes]". KuSR. 2, 3, 1, 12 elucidates: *nyūnādhikyagasāvadhānadhiṣanaḥ*, "Somebody who is directing his mind towards reduction or extension [of the number of *śruti* in the notes]".
7. S. on SSR. 3, 15 explains *jitaśrama* as: *bahuprabandhagāne 'py aśrāntaḥ*, "the one who is indefatigable even when he is singing a large composition".
8. For a definition of the technique of portamento (*vaha*) see v. 152 f. of this chapter and KuSR. 2, 3, 4, 72.
9. Siṃhabhūpāla, commenting upon SSR. 3, 17, explains *nirjavana* by quoting from PārśSS. the following passage which cannot be found in the actual Trivandrum edition: *jitaśvāsatayā gānaṃ nāmnā nirjavanaṃ viduḥ*, "Singing with a subdued breath is called *nirjavana*". Kallinātha's commentary on the same verse is somewhat confusing: *apratihatavegavān ity arthaḥ*, "Its meaning is: someone whose speed is unobstructed". In the Saṅgītaśiromaṇi, v. 140 f. of this chapter, *nirjavana* is described as a technique of gradually reducing the volume of the sound, which in Western music is indicated by the Italian term *smorzando*.
10. The term *jakkā* is a vernacular word for *cāli*, "tonal variation", which is defined v. 168 f. of this chapter.
11. In musicology, the word *bhañjana*, which literally means "dissecting", denotes the technique of improvised variation; as *sthāya-bhañjanī* it is a set of variations on a particular musical phrase, as *rūpaka-bhañjanī* it is a piece by piece variation of the whole composition. For its definition see v. 202-204 of this chapter.
12. For a definition of the various types of *kāku* see v. 101-106 of this chapter.
13. For an enumeration and definition of the various defects in singing (*gāyana-doṣa*) see v. 14-27 of this chapter.
14. Siṃhabhūpāla, commenting upon SSR. 3, 20, throws light on the improvised character of a master's performance by quoting the following passage from PārśSS. (not found in the Trivandrum edition): *drutaṃ yaḥ śikṣate gītaṃ viṣamam prāñjalaṃ tathā, śuddhe vā sālage samyak*

śikṣākāraḥ sa kathyate, "The one who is able to perform a song in fast tempo with variation or straight away in a pure or in a mixed [suite] is rightly called a master-singer (*śikṣakāra*)".

15. S. on SSR. 3, 22 again quoting a passage from PārśSS. which is missing from the Trivandrum edition explains: *nīrasaṃ sarasaṃ kurvan nirbhāvaṃ bhāvasaṃyutam buddhvā śrotur abhiprāyaṃ yo gāyet sa tu bhāvakaḥ*, "The one who sings, alternately performing with expression or without expression, thus arousing emotional and non-emotional sensations in the listener, is an interpreter".
16. Compare S. on SSR. 3, 21, quoting another unpublished passage from PārśSS.: *cetolagnena gītena viditvā śrotur āśayam, raṅgaṃ gīte vidhatte yo rañjakaḥ so 'bhidhīyate*, "The one who puts some colour in [his performance of] a song and touches the heart of the listener by his singing, which is full of splendour, is called a lyrical singer".
17. Compare S. on SSR. 3, 21 quoting again a missing passage from PārśSS.: *suśravaṃ gītam ākarṇya bhaved yaḥ pulakānvitaḥ, sānando 'śrubhir ākīrṇo rasiko gāyakaḥ smṛtaḥ*, "If, while listening to a song which is worth listening, one is thrilled, delighted and moved to tears, the singer is considered to be a dramatic singer".
18. For a definition of the twenty-five bad ways of singing see also SSR. 3, 25-38 and KuSR. 2, 3, 1, 18-34.
19. For a definition of *sthāyavega* see v. 182 f. of this chapter.
20. This is a reference to the fruits of the three Myrobalans, e.g.: Terminalia Chebula, Terminalia Bellarica and Phyllanthus Emblica.
21. With *mahauṣadha* very spicy plants, such as ginger, garlic and long pepper are meant.
22. S. on SSR. 3, 6 explains *pratibhā* as follows: *prameyasphūrtiḥ śaktiśabdenocyate kavibhiḥ*, "A manifestation of things that have to be proved is called power by the poets". J. Gonda, The vision of the Vedic poets, The Hague 1963, p. 319, defines *pratibhā* in the sense of intuition: "*Pratibhā* is that function of the mind which, while developing without any special cause, is able to lead one to real knowledge, to an insight into the transcendental truth and reality".
23. With *rūpatritaya* the three forms of composition, *prabandha*, *rūpaka* and *vastu*, may have been meant; cf. SSR. 4, 6.
24. For the two aspects of the voice (*dvandvaṃ śārīratas*) see SSR. 3, 82: *rāgābhivyaktiśaktatvam anabhyāse 'pi yad dhvaneḥ tac chārīram iti proktam*, "Technical skill in performing the *rāga* and natural sound without training, that is voice". Compare KuSR. 2, 3, 2, 59: *rāgo 'bhivyajyate yatrābhyāsenāpi vinā dhvanau tac chārīram iti proktam śarīreṇa sahodbhavāt*, "When the *rāga* is clearly performed and when there is a [natural] sound without training, this is called voice (*śārīra*), because it comes into existence together with the body (*śarīra*)". KuSR. 2, 3, 2, 60-62 distinguishes four types of voice, viz.: 1. the large (*kaḍāla*) voice, which is strong in the three registers; 2. the lyrical (*madhura*) voice, which is sweet in the lower and the middle octave; 3. the mobile (*saucala*) voice, which is very effective in the higher octave; and 4. the versatile (*bahubhaṅgi*) voice, which is capable of combining these elements.

25. This physiology of the vocal sound is based on the ancient Indian theory of the primordial humids (*rasa*) in the human body.
26. For the ten varieties of *khāhula-nārāṭa* see SSR. 3, 50-55.
27. For the six varieties of *bombaka-khāhula* see SSR. 3, 55-57.
28. For the six varieties of *bombaka-nārāṭa* see SSR. 3, 58-60.
29. For the eight varieties of *khāhula-nārāṭa-bombaka* see SSR. 3, 60-66.
30. The term *keṇi* probably derives from *kiṇvin*, "horse".
31. The term *keṭi* may derive from *kiṭi*, "hog, pig".
32. According to SSR. 3, 79 and 81 *sphuṭita* and *bhagna* are two different defects of the voice.
33. Compare SSR. 3, 95 and KuSR. 2, 3, 3, 12.
34. Whereas our text merely imitates SSR. 3, 92 in defining the *vali* as a kind of vibrato (*kampana*), Pārśvadeva's definition of this embellishment already points into the direction of the specific modern Indian portamento technique, e.g. the *mīḍa* or *mīnd* of Hindustānī music and the *odukkal* and *nokku* of modern Karṇāṭak music; cf. PārśSS. 2, 42f.: *suśarīrāt samudbhūtā śrutīnām āvalir yathā, caret samīraṇodbhūtataraṅgāvalivad vali*, "As a series of *śruti* produced by a good voice (read: *suśārīrāt*) *vali* moves like a continuous line of waves produced by the wind". Just as the eighteenth century European bel-canto technique, the traditional Indian vocal technique incorporates all types of portamento, e.g. the super-legato type of portamento in which all intervening notes between two distant notes are sounded, the exaggerated portamento (Italian: *scivolo*) and the greatest measure of portamento to an interval, which is, so to speak, "dragged over" (Italian: *strascino*); cf. E. Foreman (ed.), Practical Reflections on Figured Singing by Giambattista Mancini, Masterworks on Singing, VII, Champaign, Illinois, 1967, p. 136-138. In the context of the technical phrases (*sthāya*; cf. v. 100 f. of this chapter) the *vali* is called *vahanī*, lit. "carrying", which corresponds to the literal meaning of the Italian word *portamento*. The root *vah*, "to carry", is also present in the term *vaha*, which probably indicated the strongest type of portamento (It.: *strascino*). In defining the technical phrases (*sthāya*) in which *vaha* was used, the Saṅgītaśiromaṇi, v. 152 f. of this chapter, compares its sound with "a rush of water".
35. For a clear definition of the *līna* see PārśSS. 2, 51: *drutamānena masṛṇaḥ svaro yatra vilīyate svarāntare krameṇaiva sa bhavel līnasañjñakaḥ*, "When in the speed of a *druta* a soft note dissolves into another note next to it in the scale (*krameṇaiva*), it is known as *līna*".
36. A more detailed definition of the *sphurita* is found PārśSS. 2, 49: *ārohikramato yatra sphuranti śrutayaḥ kramāt anudrut[ena] vegena tam āhuḥ sphuritaṃ budhāḥ*, "When in the ascent finer intonations (*śruti*) vibrate in the tempo of an *anudruta*, the experts call it *sphurita*".
37. SSR. 3, 89 compares the sound of a *tiripa* with the sound of the small hour-glass drum (*ḍamaru*). In this connection KuSR. 2, 3, 3, 10f. quotes our SŚ. text as well as Śārṅgadeva.
38. SSR. 3, 92 and KuSR. 2, 3, 3, 9 read: *ghanasvara*, "a full, deep tone".

39. In this context *sthāna* does not refer to vocal register or octave, but to the microtonal position (*śruti-sthāna*) of the notes. Compare PārśSS. 2, 47: *svaśrutisthānasambhūtāṃ chāyāṃ śrutyantarāśrayām, svaro yad gamayed gīte gamako 'sau nirūpitaḥ*, "When in a song a note gets a tonal colour which, though belonging to another *śruti*, is associated with the note's original microtonal position, this is regarded as an embellishment (*gamaka*)".
40. Compare SSR. 3, 95 and KuSR. 2, 3, 3, 12.
41. Compare SSR. 3, 94 and KuSR. 2, 3, 3, 9. The *pluta* is the ancient long note, which equalled three short ones (*laghu*).
42. See Foreman, Practical Reflections, p. 137 *smorzarla*: "a kind of echo tone achieved by shutting, or nearly shutting, the mouth to give a suffocated and closed tone to the voice in certain passages".
43. S. on SSR. 3, 96 explains: *svarāṇāṃ namanaṃ mandrasthāna uccāraṇam avarohaṇaṃ vā*, "Bending of notes (*namana*) means: producing them in the lower register or in the descent". This explanation is not very accurate. As a matter of fact, *namana* was a kind of *sforzato* technique, involving the upper *appoggiatura*. In connection with the technical phrases (*sthāya*) containing deflection (*namanī*) SŚ. v. 106-107 of this chapter defines *namanī* as a soft sweep (*namana*) of the voice, when a fast vibrato (*kampana*) from a higher to a lower note, i.e. an upper *appoggiatura*, is produced.
44. See below v. 181-191, especially v. 186.
45. *Vāga* is a vernacular term for *gamaka*. Compare K. on SSR. 3, 97: *gamaka eva deśabhāṣayā vāga ity ucyata ity arthaḥ*, "*Gamaka* is in vernacular language called *vāga*". The SŚ. is very consistent in its wrong reading *vega* for *vāga*. It is possible that the authors of the SŚ. purposely used the reading *vega*, remembering SSR. 3, 90f., where this term, though in a neutral sense of "duration", figures in the definitions of *gamaka* as a means to distinguish between the various types of vibrato. For the application of *vega* in a more literal sense as "rush", i.e. "abundance" of technical phrases (*sthāyavega*), see v. 182f. below.
46. For *śabdair ayantritaiḥ* compare SSR. 3, 112: *muktaśabda*, "with a relaxed, open voice".
47. For "rolling" (*luṭhana*) compare SSR. 3, 112. See also Pārśvadeva's explanation by means of a comparison, PārśSS. 2, 46f.: *vṛttamauktikavat kācabhūtale vilasaddhvanau śrutiḥ pravartate kṣipraṃ yatra ḍhālaṃ tad ucyate*, "When a subtle intonation (*śruti*) moves very quickly like a rolling pearl on a cristal surface with an echoing sound, this is called rolling (*ḍhāla*)".
48. For *vali* see v. 86 of this chapter. In medieval Indian music the portamento (*vahanī*) must have been a favourite technique, since SSR. 3, 115-119 and KuSR. 2, 3, 4, 19-24 mention nine different cases in which it was used, viz.: 1. in the song (*gīta*) itself; 2. in the introduction (*ālapti*); 3. in a steady tempo (*sthira*); 4. with acceleration (*vega*); 5. in the lower register (*hṛd*); 6. in the middle register (*kaṇṭha*); 7. in the higher register (*śiras*); 8. with intermediate notes (*khuttā*), i.e. with

notes that are faintly heard in the interval between two main notes; KuSR. 2, 3, 4, 22 elucidates: *viśanta iva dṛśyante yasyām antaḥ svarās tu sā khutteti parivijñeyā*, "when in it notes are seen entering the intermediate space, it is to be understood as *khuttā*"; this definition resembles Foreman's definition of the eighteenth century Italian *volatina* (Foreman, Practical Reflections, p. 139); 9. the ninth case of the medieval Indian portamento was called *utphullā*; KuSR. 2, 3, 4, 22f. explains: *sotphullety uditā punaḥ, yasyām abhyāsavegena niryāntīvopari-svarāḥ*, "when notes so to speak gush forth in double speed, it is called *utphullā*". This may have been something like the multitone slide (Italian: *tirata*; French: *coulade*; German: *Pfeil*) of eighteenth century European music; see F. Neumann, Ornamentation in Baroque and Post-Baroque Music, Princeton University Press, Princeton 1978, p. 203f.

49. Since the definition of *rāga-kāku* is missing in the Jodhpur ms., we quote SSR. 3, 122.
50. This definition of *deśa-kāku* is rather short. It avoids the question of the local timbre applied to the *rāga* by SSR. 3, 123 and KuSR. 2, 3, 4, 11. According to P. L. Sharma, A Glossary of Sthayas, in: Indian Music Journal 4 (1965), p. 37: "it is rather difficult to associate these regional characteristics with Rāgas". Therefore she states that *deśa-kāku* "seems to refer to regional varieties of one and the same *rāga*, e.g. *baṅgāla-bhairava* and *saurāṣṭra-bhairava*".
51. See note 43 to v. 93 of this chapter.
52. The term *yantra* obviously refers to the instrumental techniques themselves, whereas *vādya-śabda* (v. 98f. of this chapter) may only refer to the specific sounds (*śabda*) produced by such techniques, while the term *yantra-kāku* (v. 106 of this chapter) may indicate the characteristic timbres (*kāku*) of the various instruments.
53. According to PārśSS. 2, 53f. one, two or three notes may be omitted in this type of technical phrase.
54. Sharma, Glossary, in Indian Music Journal 4, p. 38, points to the sharpness of the major third (*antara ga*) in the upper octave.
55. According to Sharma, o.c., p. 39, the term *nāda* is used here in a special and restricted sense and not in its connotation of primary sound (*nāda-brahman*). SSR. 3, 130 mentions *mādhurya*, *snigdha* and *māṃsala* as characteristic qualities of *nada* in its sense of sonority. For the definitions of *mādhurya* (= *madhura*), *snigdha* and *māṃsala* (= *pracura*) see v. 65, 70 and 67 of this chapter.
56. PārśSS. 2, 88, however, stresses the importance of the natural voice in rendering the *rāga*: *rāgābhivyaktir bhajanā suśārīrasamudbhavā*, "*bhajanā*, which is the dedicated rendering of a *rāga*, is due to [the gift of] a natural voice".
57. Sharma, o.c., in Indian Music Journal 4, p. 41, referring to PārśSS. 2, 80f., correctly interprets *nikṛti* as "restauration of the original position after the use of various *sthāyas*", although her correction of *nikṛti* as *niṣkṛti* does not seem to be imperative.

58. S. on SSR. 3, 144 explains: *atitāram dhvanim kṛtvā śighram mandropasarpaṇam*, “after performing a very high sound, there is a fast movement to the lower notes”.
59. For *pracura* see v. 67 above.
60. For a definition of *svasthāna* see Sharma, o.c., p. 41.
61. A more detailed definition of the technique of variation is given by KuSR. 2, 3, 4, 56: *ye bhajante vicitratvakāriṇīṃ bhaṅgim añjasā rāge nānāvidhollāsaiḥ sthāyās te vividhatvajāḥ*, “phrases which contain ad hoc variation contributing to variety by showing various aspects within the scope of a *rāga* are phrases of variation”.
62. In v. 71 above *chavi-mat*, “beautiful”, is mentioned as one of the good qualities of a voice.
63. For *snigdha* see v. 70 above.
64. For *madhura* see v. 65 above.
65. For *ghana* see v. 67 above.
66. For *vali* see v. 86 and 100f. above.
67. For *vaha* see v. 152f. below.
68. Compare KuSR. 2, 3, 4, 32.
69. For a definition of *prayoga* see chapter on musical composition. S. on SSR. 3, 131 elucidates: *prayogo gamakasandarbhaḥ*, “*prayoga* is the stringing together of musical embellishments”.
70. KuSR. 2, 3, 4, 54 and SSR. 3, 131 use the term *dhvani*, “sound”, which is less relevant in this connection.
71. Since a definition of *avadhāna*, one of the thirty-three composite *sthāya* (see list v. 110-114 above), is missing, we quote KuSR. 2, 3, 4, 44. See also SSR. 3, 141.
72. When in modern Hindustānī music a *rāga* gets a touch or shade of another *rāga*, because the performer uses characteristic tonal patterns or phrases from another *rāga*, it is called *lāga*. See S. N. Ratanjankar, Gamakas in Hindustānī Music, in JMAM. 31 (1960), p.102.
73. The ancient *rāga śuddhā-varāṭī* and *śuddhā-naṭṭā* had identical scales and in both *sa* functioned as initial note, dominant and final note, while high *dha* was the upper limit of both *rāga*.
74. The ancient *rāga velāvalī* and *gurjarī* had nothing in common. Their scales as well as their modal characteristics were different.
75. In modern Hindustānī music the obligatory melodic cadence in an *ālāpa* is called *dānt*. See S. N. Ratanjankar, o.c., p. 102.
76. Since the definition of the *sthāya lulita* is missing, we quote KuSR. 2, 3, 4, 60.
77. KuSR. 2, 3, 4, 73 explains: *yatrākṣarāṇām dṛśyate sphūrttir āḍambarākṛtiḥ*, “when an explosion of syllables is seen, this is the *āḍambara* form”.
78. I doubt whether the voice would have leapt an octave, as Sharma, Glossary, IMJ 5, p. 32 suggests, because the sound effect would have been very unpleasant. It is more likely that *tāḍita* (lit.: “struck, touched”; SSR. 3, 155f. and KuSR. 2, 3, 4, 70 call this *troṭita*, “split, broken”) is an equivalent of the embellishment (*gamaka*) *āhata*, indicating an inverted mordent used in a technical phrase. The problem of the term *tāra* is solved, if we consider Somanātha’s definition of the

inverted mordent named *sparśa*, which is almost identical with the definition of *tāḍita* in v. 148f. Somanātha replaces the word *tāra*, which usually indicates the higher octave, by *parasvara*, referring to the next higher note in the scale. See SomRV. 5, 20 comm.: *pūrvasvaradhvanana eva parasvaraṃ kiṃcit spṛṣṭvā drutaṃ pūrvasvarapradarśanaṃ sparśa iti jñeyam*, "if one plays the first note, quickly touches the next higher note and returns to the first note, it is *sparśa*". Somanātha's terminology in his definition of *sparśa* corresponds to the terminology used in the ancient definitions of *bindu*, which is for the first time described BhN. 29, 46 (Ghosh); 29, 38 (Baroda ed.). Abhinavagupta on 29, 147 (Baroda ed., vol. IV, p. 129) explains: *bindur ekakalas tāraṃ spṛṣṭvā tu punar āgataḥ syān*, "*bindu* means: when there is [a note of] one time unit (*kalā*), one touches a higher note and goes back". Mataṅga, MBṛh. p. 36, line 7-10, explains *bindu* by comparing it with fire (*agnivat*, "like fire") and replaces the word *tāram* by the compound *tadīya-tāram*, indicating "a note higher than the afore-mentioned note". SSR. 1, 6, 37f. substitutes *param*, indicating "the next higher note", for *tāram*, and elucidates his definition with a music example showing an ascending sequence of *bindu* in which the first note of every single *bindu* is extra long (*pluta*): *sa*^{3} *ri sa, ri*^{3} *ga ri, ga*^{3} *ma ga.*

79. In imitation of Siṃhabhūpāla''s commentary on SSR. 3, 156f. Sharma, Glossary, in IMJ 5, p. 32, explains the *sthāya saṃpraviṣṭa* and *utpraviṣṭa* as technical phrases in which the notes are closely knit together.

80. S. on SSR. 3, 155 explains: *yas tv avarohan śighraṃ mandraṃ parityajati, so 'vaskhalita ity ucyate*, "if in descending one suddenly leaves the lower octave, this is called *avaskhalita*".

81. SSR. 3, 154 calls this type of phrases *salambita*, "dangling" and KuSR. 2, 3, 4, 68 has the alternative reading *pralambita*, "pendulous".

82. Whereas the SŚ. compares the sound of the *vaha* with a rush of water, SSR. 3, 152, in his definition of *vaha*, stresses the element of "carrying", which is also present in the Italian word *portamento*: *vahanta iva kampante svara*, "notes tremble as if they are carrying [something]". Siṃhabhūpāla commenting upon this phrase elucidates: *yathā bhūribhārākrāntāḥ kampante*, "they (i.e. the notes) tremble, as if they are pressed by a heavy load". The distinction between terms *vaha* and *vahanī* is not clear. Both may have been *portamenti*. According to SŚ. 100f. of this chapter *vahanī* is an equivalent of the *vali*, but the equivalent of *vaha* is not mentioned. *Vaha* may have been the strongest type of portamento comparable to the Italian *strascino* (see above, note 34), since some of its definitions stress the element of dragging in their metaphor of "carrying a heavy load".

83. Sharma, Glossary, in IMJ 5, p. 33 suggests repetition and variation of the same series of notes.

84. This technique is comparable to the hocket technique of medieval European choral composition and to the *durchbrochene Arbeit* of classical European orchestral music. Compare also Sharma, o.c., p. 33.

85. Compare SSR. 3, 160.

86. This reduction of the sound volume is also practiced in the European *bel canto* technique known as *mesa di voce*. The Sanskrit verbs *prasṛ*, "to open wide" and *ākuñc*, "to close" may in this context refer to the opening and closing of the mouth as part of this technique. In terms of musical embellishment (*gamaka*) the technique of reducing the volume by closing the mouth is called *mudrita*. See above v. 93 and note 42.
87. According to Sharma, o.c., p. 33 this type of technical phrase has patterns based on the inversion of musical intervals, such as: *sa ma – ma*, *ma sa – sa*, *ri pa – pa*, *pa ri – ri*.
88. In modern Indian music practice this is still a favourite performance technique which is especially used in the South Indian *pallavi* and *kriti* and in North Indian *dhrupad*. A melodic phrase may be repeated in half or in quarter speed, or, if the tempo is increased, in double or quadruple speed. The Indian musician also likes to show his skill by intricate tempo variations, such as 1 1/2 (Hindī: *deṛhī*) or 2/3 (Hindī: *āḍa*) and other odd fractions of the original tempo. In South India the proportional increase of tempo is nowadays called *anuloma*; a proportional tempo reduction is called *viloma-anuloma*. Well-known diminutions of present North Indian practice are: double speed (*duguṇī*) and quadruple speed (*cauguṇī*); an example of tempo reduction is *ādhī*, "twice as slow".
89. From this definition as well as the definition of *ullāsita* in the context of the embellishments (*gamaka*; see v. 91 of this chapter) we may conclude that the *ullāsita* was an upward *glissando*.
90. This is a well-known technique of modern Karṇāṭak music. By showing higher notes in every variation (*saṅgati*) the melody winds itself up to a climax.
91. This was apparently a gradual *diminuendo* of a whole phrase.
92. Sharma, IMJ. 5, p. 33 explains this as a prolongation of every single, every second or every third note.
93. Compare SSR. 3, 164 and KuSR. 2, 3, 4, 89.
94. In the ancient Indian music the basic unit of time (*kalā*) of the *tāla* changed according to the tempo. In the fast tempo (*druta laya*) the *kalā* was counted as a single unit (*ekakala*) and indicated by one beat of the hand. In the moderate tempo (*madhya laya*) the *kalā* was doubled (*dvikala*) and counted as two beats, and finally, in the slow tempo (*vilambita laya*) the *kalā* was quadrupled (*catuṣkala*) and counted as four beats. In modern Karṇāṭak music this phenomenon still exists. In *ādi tāla*, the eight-beat cycle (4 + 2 + 2), the basic time units (*akṣara*) are in the moderate and the slow tempo respectively subdivided into two (*dvikala*) and four (*catuṣkala*) sub-beats, which are one by one indicated by the hand. The ancient basic units of time (*kalā*), however, could again be subdivided into *mātrā*, although one *kalā* always equalled two *mātrā*. Even this type of subdivision still exists in modern Karṇāṭak music, but with more variety: The basic time unit (*akṣara*) may contain three, four, five, seven or nine smaller values, which, however, are neither counted separately nor indicated by separate strokes. They are comparable to the triplets, quadruplets, quintuplets, etc. of

Western music. In modern Karṇāṭak music this type of subdivision is known as *gatibheda*.

95. S. on SSR. 3, 165, vol. II, p. 184, explains: *cāliḥ bhaṅgiviśeṣeṇa svarāṇāṃ cālanam*, "*cāli* is the movement of the notes in various types of variation". Sharma, IMJ. 5, p. 34 rightly compares this technique with *vividhatā*. Compare v. 123 of this chapter and SSR. 3, 143: *vividhatva*. I would suggest that *vividhatva* was a variation of the whole phrase, whereas *cāli* was only a variation of particular notes.
96. Compare S. on SSR. 3, 165.
97. This term obviously refers to the character of the melodies. A more simple melodic style, containing a relatively small number of notes as well as notes of long duration, probably reminded the Indian listener of Vedic religious chanting, just as in European music a plain melodic style is sometimes intentionally used by a composer to imitate the Gregorian chant.
98. Fullness (*ghanatva*) is also one of the good qualities of the voice. For its definition, in which the characteristic term *antaḥsāratā*, "with pith" is used, see v. 67 of this chapter.
99. This is one of the good qualities of the voice. See v. 65 of this chapter.
100. This was most probably the essential melodic scheme of the *rāga*, comparable to the modern Karṇāṭak *sañcāra* and the Hindustānī *pakaḍ*.
101. Sharma, IMJ. 5, p. 35, explains this as a temporary shift of tonic, which has a confusing effect on the mind of the listener.
102. I agree with Sharma, o.c., p. 35, that one can hardly understand how *śithila*, "loose" could be the opposite of *ghanatva*, "fullness", as stated by Siṃhabhūpāla in his commentary on SSR. 3, 167. But the definitions in v. 173 of this chapter and KuSR. 2, 3, 4, 98 suggest that *śithila sthāya* was a disjunct way of performing. This may have been a kind of non-legato of the individual notes, which required a certain "lightness" of the voice, the opposite of "fullness".
103. For the structure and order of the sections in the various traditional types of composition see the chapter on musical composition (*prabandha*).
104. The term *vakra* is still used in the same sense in modern Indian music.
105. For a definition of *ghana*, which is one of the good qualities of the voice, see v. 67 of this chapter.
106. SSR. 3, 172 and KuSR. 2, 3, 4, 97 use in this connection the term *dīptaprasanna*, "brilliant in the higher notes".
107. Sharma, o.c., p. 35, takes in her explanation of *baddha* the term *stabdha* of SSR. 3, 169 literally as a "standstill" of the notes without giving any further explanation. She obviously follows Siṃhabhūpāla's commentary on SSR. 3, 169: *yas tu nigalita iva stabdhas tiṣṭhati sthāyaḥ sa baddhaḥ*, "a phrase which stands still as if it is chained is a *baddha sthāya*". It is more likely that *baddha*, "bound" was the term indicating the technique of *legato* (Italian for "bound"), the true opposite of *śithila*, the *non-legato* mentioned in v. 173 of this chapter.
108. KuSR. 2, 3, 4, 104 elucidates: *viśliṣṭasandhir ādau yas tathānte dṛḍhabandhavān proktaḥ śithilagāḍho 'sau*, "a phrase which has loose [tonal] connections (i.e. a *non-legato* technique) at the beginning and

which is tightly bound (i.e. *legato*) at the end is called *śithila-gāḍha*''. The term *gāḍha* is apparently an equivalent of *baddha*.

109. S. on SSR. 3, 170 explains: ''with an echoing sound''.
110. Sharma, o.c., p. 37, takes *mṛdu* of SSR. 3, 172 as an equivalent of *mandra*, which indicates the lower octave, but KuSR. 2, 3, 4, 49 and SSR. 3, 172 as well as the commentator Siṃhabhūpāla explain *mṛdu* as a soft sound (*komaladhvani*) that is produced with ease (*sukara*). *Komala*, ''soft'', is one of the good qualities of a voice; see v. 66 of this chapter.
111. For *vahanī* see v. 100f. of this chapter.
112. S. on SSR. 3, 175 mentions portamento (*vali*) and humming (*humphita*) as other possible techniques.
113. In this definition the term *vega* is not used in a technical sense as as an equivalent of *vāga* (see note 45 on v. 95f. of this chapter), but only as a metaphor to illustrate the numerous techniques that are combined in the ''mixed'' technical phrases.
114. KuSR. 2, 3, 4, 127 speaks of sixty-six varieties, but he describes seventy-one; see KuSR. 2, 3, 4, 105-127. SSR. 3, 176-189 restricts himself to thirty-six examples, but the SŚ. only mentions eighteen varieties.
115. KuSR. 2, 3, 4, 129 elucidates: *yatas teṣāṃ nāma kiṃcana na vidyate, yato yasmin miśre sthāyo 'sti yo bahuḥ, sthāyeṣu pūrvam ukteṣu sa tannāmnopadiśyate*, ''because their name is not known and because in the case of the afore-mentioned *sthāya* a mixed one is always called by the name of the predominant *sthāya*''.
116. According to ch. 13, 796f. the *ālapti* is called *ālāpa*, when word syllables (*akṣara*) are not used in it; cf. KuSR. 1, 2, 3, 52.
117. Kallinātha, commenting on SSR. 3, 192: *ārohakrameṇa saty api lopyasvare tena saha gaṇanāyāṃ caturthaḥ svaro dvyardhaḥ syāt*, ''the fourth note in the ascent – when there is a note that should be omitted [in a particular *rāga*], one should also count that note – is the *dvyardha*''.
118. As it is not very likely that in the fifteenth century in India musical notes were represented by frequency ratios, the terms *dvyardha* (3/2) and *dviguṇa* (2/1) could only represent string lengths. This means that these ratios would respectively correspond to the lower fourth (*mandra ma*) and the lower octave (*mandra sa*). But in this case an ascending melodic movement in the middle octave is mentioned. Henceforth *dvyardha* represents the middle fourth (*madhya ma*) and *dviguṇa* the upper octave (*tāra sa*).
119. If one takes *sa* in the middle octave as tonic (*sthāyin*), the notes *pa*, *dha* and *ni* of the middle octave are the so-called *ardhasthita* notes.
120. Kallinātha, commenting on SSR. 3, 192, explains *cālana* as a specific musical embellishment that is characteristic of a particular *rāga*: *cālanam tattad rāgocitasphuritakampitādigamakayuktatvenoccāraṇaṃ vādanaṃ vā*, ''*cālana* means a vocal or instrumental performance implying the application of musical embellishments such as the mordent (*sphurita*) and the vibrato (*kampita*), etc., which suit a particular *rāga*''.
121. With the note below the fourth, the third note in the scale is meant.
122. The note below the tonic was probably used as a leading note.

123. KuSR. 2, 3, 4, 136 states that "according to the tradition of the flute players this specific movement (*cālana*) is the cadenza (*mukhacāla*)". K. on SSR. 3, 192 elucidates: *sthāyinam ārabhya dvyardhasvaramaryādāvadhiṃ kṛtvā tadadhastān yathocitam cālayitvā sthāyini nyāse kṛte prathamaṃ svasthānam*, "if one takes the tonic as a starting point, uses the fourth as upper limit, correctly performs the notes below the fourth with musical embellishments and ends on the tonic, this is the first phase [of the *ālāpa*]".
124. K. on SSR. 3, 193 explains: *pūrvoktaiḥ svaraiḥ saha dvyardhasvaram api cālayitvā sthāyinyāse sati dvitīyaṃ svasthānam ity arthaḥ*, "if one performs, in addition to the afore-mentioned notes, also the fourth note with embellishments and when the tonic functions as a final note, this is the second phase".
125. K. on SSR. 3, 194 mentions the tonic as the final note of this third *ālāpa* phase.
126. Kallinātha explains *nānaprakāro kriyate*, "is performed in various ways" (SSR. 3, 200) as follows: *gātṛvādakapratibhāviśeṣeṇodbhāvyate*, "is performed with variations depending on the imagination of the singer and the instrumentalist".
127. SSR. 3, 200 reads instead of *tadgataḥ*: *tadpadamānena*, "in the manner of its (i.e. the composition's) words". Kallinātha explains this as follows: *teṣām pramāṇena, tatkālaviśrāntiyuktayā kriyayety arthaḥ*, "in their manner means: a way of performing which uses the [original] prosody (*kāla*) and interpunction (*viśrānti*) of the [words]". In modern Karṇāṭak performance practice this type of variation is known as *niraval*. In the fourteenth century European Ars Nova style the technique of composing called *talea* is based on the same principle.
128. K. on SSR. 3, 201 explains *pada* (lit.: "word") in connection with the variation technique (*rūpakabhañjanī*) in the following manner: *yathāvākyasya pādāny avayavāḥ, tathā prabandhasyāvayavā vidārībhāgāḥ padānīty ucyante*, "just as the parts of a sentence are words, in the same way, the parts of a composition, i.e. its sections, are called words". SSR. 3, 201 adds to this definition: *tena mānena*, which Siṃhabhūpāla explains as: *tena prabandhasthena mānena*, "in the order in which they (i.e. the words) are placed in the composition". Considering both commentaries on the SSR. text, we may assume that *rūpakabhañjanī* was a musical variation of words, word groups or passages of the whole composition with the only restriction that the original word order should be maintained. Kallinātha, explaining *anyathā*, "in various ways" (SSR. 3, 201), describes the technique of musical variation in the following manner: *prakṛtatānasthāyānukāribhis tānāntarais tattadrāgocitagamakādiyuktair bahudhāvayavina eva punaḥ punarāvṛttibhir gānam abhidyotyate*, "the song is performed section by section (*avayavina*), in various ways (*bahuvidhā*), with repetitions (*āvṛtti*), over and over again (*punaḥ punar*), with different musical settings (*tāna* in its general sense), imitating the musical phrases (*sthāya*) of the original setting, but with different musical embellishments (*gamaka*), etc., corresponding to the *rāga*".
129. Kallinātha explains *rūpakasyāvayava* (SSR. 3, 198) as follows:

prakṛtasthāyocitatvena svābhimataḥ prabandhaikadeśo, "a particular passage of the composition which one desires, because it goes well with the musical phrase (*sthāya*) that is being performed".

130. K. on SSR. 3, 202 illustrates the application of the melodic lines (*varṇa*) and the melodic figures (*alaṃkāra*) in the *ālapti* by a well-known comparison used in traditional Indian aesthetics. See Mammaṭa, Kāvyaprakāśa, edited and translated into English by Ganganath Jha, Varanasi 1967, vol. I, 2; Bānabhaṭṭa, Kadambarī, edited by P. L. Vaidya, Poona Oriental Series 48a, Poona ^{3}1965, Introd. v. 8. In literary aesthetics the poetic power is represented as a beautiful, coy woman, who alternately shows (*āvirbhāvayati*) and conceals (*tirobhāvayati*) her body. Kallinātha uses this metaphor to illustrate the alternating revelation and concealment of the *rāga* in the variations on the composition (*rūpaka-ālapti*): *yathā varṇālaṃkārādisampannā kāminī kāmukadarśane kadācid āvirbhūtaṃ kucakeśādikaṃ svāṅgaṃ kiṃcid darśayati*; *evaṃ savilāsaṃ tat tirobhāvayati*; *kadācit tirobhūtaṃ tad eva savyājaṃ prakaṭīkaroti*; *tathoktalakṣaṇālaptir api svasthānacatuṣṭayaiḥ svatantraṃ tattadrāgaṃ kiṃcid darśayantī taṃ tirobhāvayati*; *kadācit tirobhūtaṃ tam eva pratigrahabhañjanābhyāṃ prakaṭīkarotīti sahṛdayapratibhāviṣaya eso 'rthaḥ*: "A woman adorned with colours, ornaments, etc., when meeting her lover, sometimes shows a little of her body by unveiling bosom, hair, etc. In the same way she coyly conceals her body. Sometimes she coquettishly shows that which she had been covering. In the same way, the *ālapti* (i.e. the *rūpaka-ālapti*) with the afore-mentioned characteristics shows and covers at will a particular *rāga* in its four phases. Sometimes it reveals what is hidden (i.e. the *rāga*) by taking up a passage (*pratigraha*) and making musical variations on parts of it (*bhañjanā*). This object should be pursued by the expert musician".

    Distinguishing between the *ālapti* (i.e. *rūpaka-ālapti*, the variations on the composition) and *ālāpa* (i.e. *rāga-ālapti*, the introductory development of the *rāga*), Kallinātha compares the latter with a man showing his beard: *ālāpas tu pumān śmaśrvādikam iva sadā rāgam āvirbhāvayati*, "the *ālāpa* always shows the *rāga* like a man his beard, etc.". According to Kallinātha a complete *ālapti* (i.e. *rūpaka-ālapti* as well as *rāga-ālapti*) contains both elements: the female approach of coquettishly showing and concealing as well as the male approach of plainly showing the *rāga*: *napuṃsakam ivālapaṇam tadubhayasādhāraṇasthitiṃ darśayatīti sūkṣmekṣikayāvagantavyam*: "like a hermaphrodite, the *ālapana* (i.e. the *rūpaka-ālapti* and the *rāga-ālapti*) shows the general behaviour of both [male and female]. One can only understand this with a keen insight into the matter".

131. See above note 24.
132. For a definition of *rakti* see v. 71 of this chapter.
133. Compare v. 65 of this chapter.
134. S. on SSR. 3, 83 explains *kānti* as *chavi*, which is one of the fifteen good qualities of the voice. See v. 71 of this chapter.
135. Compare v. 70 of this chapter.
136. See v. 67 of this chapter. In this connection SSR. 3, 83 also mentions deepness (*gāmbhīrya*), softness (*mārdava*, from *mṛdu*, which appears to

be an equivalent of *komala*; compare v. 66 of this chapter) and a large volume (*prācurya*; compare v. 67 above).

137. For *uttama* see SSR. 3, 203f. and KuSR. 2, 3, 4, 147.

138. This calculation of the small ensemble does not consider the number of female singers.

139. The six female singers are not counted.

140. The four female singers are not counted. SSR. 3, 206 and KuSR. 2, 3, 4, 150 mention a different number of musicians in the case of the small ensemble, namely: one first singer, three second singers, four female singers, two flutists and two drummers.

141. The SŚ. does not mention the two female ensembles mentioned SSR. 3, 207f. and KuSR. 2, 3, 4, 151f.: the superior (*uttama*) ensemble with two first lady singers, ten second lady singers, two flutists and two drummers, and the medium (*madhyama*) ensemble with one first lady singer, four second lady singers, one flutist plus the drummer mentioned by the commentator Siṃhabhūpāla on the SSR. text.

142. The technique of complementary rhythm, *truṭitasya saṅghātam*, i.e. filling up each other's rhythm by means of augmentation and diminution, was a well-known ensemble technique in the ancient Indian music. It is already mentioned BhN. 29, 114-117 (ed. Ghosh) in connection with the ensemble technique (*karaṇa*) of the harp-*vīṇā*. A clear description of the six instrumental *karaṇa* is given SSR. 6, 115-123. As an example we mention the *rūpa karaṇa*: The first *vīṇā*, the *mattakokila*, which was an arched harp with twenty-two strings, plays the relatively long notes, while the other two *vīṇā*, the *vipañcī* and the *citrā*, which were smaller harps with nine and seven strings respectively, play the diminutions by filling up the longer notes with smaller ones. In the opposite case, called *pratibheda karaṇa*, the smaller harps play the longer notes, while the large, main harp plays the diminutions.

143. Instead of *lakṣaṇa* KuSR, 2, 3, 4, 154 and SSR. 3, 211 use the term *guṇa*, "good quality".

144. The *lāsya* was the ancient Indian female dance mentioned BhN. 20, 132-135 (ed. Ghosh).

145. The *tāṇḍava* was the ancient Indian male dance mentioned BhN. 4, 272 (Ghosh).

146. For *stāna* see BhN. 11, 51-72 (Ghosh).

147. For *cārī* see BhN. 11, 1-50 (Ghosh).

148. For *aṅgahāra* see BhN. 4, 28f.; 170-245 (Ghosh).

149. The term *saṅgītāmbudhi*, an equivalent of *saṅgītaratnākara*, meaning "ocean of music", may have been used intentionally, not only to pay homage to Śārṅgadeva, the author of the well-known musical treatise of that name, but also to present the Saṅgītaśiromaṇi as a work of the same importance as the Saṅgītaratnākara, which in those days had already become a classic.

ABBREVIATIONS

Sanskrit Texts and Manuscripts

AB.	Aitareya Brāhmaṇa
AitĀ.	Aitareya Āraṇyaka
ĀpŚS.	Āpastamba Śrautasūtra
B.	Bikaner manuscript
BhN.	Nāṭyaśāstra of Bharata
DāmSD.	Saṅgītadarpaṇa of Dāmodara
Datt.	Dattilam
J.	Jodhpur manuscript
JagSC.	Saṅgītacūḍāmaṇi of Jagadekamalla
JB.	Jaiminīya Brāhmaṇa
KātŚS.	Kātyāyana Śrautasūtra
KūrmaP.	Kūrma Purāṇa
KuSR.	Saṅgītarāja of Kumbhā
MārkP.	Mārkaṇḍeya Purāṇa
MBh.	Mahābharata
MBṛh.	Bṛhaddeśī of Mataṅga
MS.	Mānavīya Saṃhitā
NānBB.	Bharatabhāṣya of Nānyadeva
NandBh.	Bharatārṇava of Nandikeśvara
NārŚ.	Nāradīyā Śikṣā
NārSM.	Saṅgītamakaranda of Nārada
NārSN.	Saṅgītanārāyaṇa of Nārāyaṇadeva
PārśSS.	Saṅgītasamayasāra of Pārśvadeva
PB.	Pañcaviṃśa Brāhmaṇa
ṚV.	Ṛgveda
ŚB.	Śatapatha Brāhmaṇa
SomMS.	Mānasollāsa of Someśvara
SŚ.	Saṅgītaśiromaṇi
SSR.	Saṅgītaratnākara of Śārṅgadeva
ŚŚS.	Śaṅkhyāyana Śrautasūtra
TS.	Taittirīya Saṃhitā

Journals and Series

BSOAS	Bulletin of the School of Oriental and African Studies, London.
GOS	Gaekwad's Oriental Series.
IMJ	Indian Music Journal.
JAHRS	Journal of the Andhra Historical Research Society.
JAOS	Journal of the American Oriental Society.
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society.
JMAM	Journal of the Music Academy, Madras.
JOIB	Journal of the Oriental Institute, Baroda.
JORM	Journal of Oriental Research, Madras.
SII	Studien zur Indo-Iranistik.
TSMS	Tanjore Saraswati Mahal Series.
SNAB	Sangeet Natak Akademi Bulletin.
ZDMG	Zeitschrift der deutschen morgenländischen Gesellschaft.

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